

MUSICAL AMERICA



Edited by *John C. Freund*

Vol. IX. No. 1

NEW YORK, SATURDAY, NOVEMBER 14, 1908

\$2.00 per Year
Ten Cents per Copy

DESTINN HERE WITH OTHER CELEBRITIES

Dr. Wüllner, Aloys Burgstaller, Fritz Feinhals, Arrive on German Liner

Latest Cargo of Operatic Stars Completes Metropolitan Company's Quota—Big Bohemian Delegation Greets Miss Destinn—Wüllner's Début on Saturday in Mendelssohn Hall

Emmy Destinn, the new Metropolitan Opera House soprano, about whom so much has been written and said during the last Summer, arrived in New York Tuesday on the *Kaiser Wilhelm der Grosse*. Two hundred members of the Bohemian society gave her a rousing reception at the pier in Hoboken. Miss Destinn will make her début Monday night in "Aida" and is scheduled to appear later in d'Albert's "Tiefland," "Madama Butterfly," "Les Huguenots" and several Wagnerian rôles.

Aloys Burgstaller, the tenor, who has been hunting chamois in the Bavarian Alps, was another arrival.

Other Metropolitan singers the big boat brought over were Fritz Feinhals, of the Court Theater in Munich; Isabelle L'Huilier, of the Opera Comique in Berlin; Erik Schmedes, of the Imperial Opera House in Vienna, and Herbert Witherspoon, the American basso. Feinhals is accompanied by his wife and daughter. He will sing in "Götterdämmerung" with Fremstad, Homer and Schmedes. Miss L'Huilier, who is a mezzo-soprano, will sing the part of Siebel in "Faust."

Dr. Ludwig Wüllner, the eminent German song interpreter, who makes his début Saturday in Mendelssohn Hall, was another celebrity arriving on the German liner.

Sembrich Gives New York Recital

Marcella Sembrich gave her annual New York recital in Carnegie Hall on Tuesday afternoon before an audience which crowded the hall. The program, which contained many interesting modern songs, was sung with all the skill of voice control for which this artist is noted. Her voice is as fresh and clear as ever, though the lower notes are no longer as full as they once were. The songs, which were, almost without exception, admirably suited to her voice and style, were interpreted with musicianly understanding. She was, perhaps, most successful in two songs by Strauss, "Night" and "Morning." There were a dozen encores, almost as many encores, and innumerable floral tributes. Isidore Luckstone accompanied discreetly and well.

Spalding Has Tremendous Success

Albert Spalding, the young American violinist who made his début in this country last Sunday, played Tuesday night in Carnegie Hall with the New York Symphony Orchestra. After playing Tchaikowsky's Concerto, Spalding was accorded a reception which has never been duplicated by any foreign artist, in his first concerts, in this country. He displayed a great technical ability and interpreted the work with surprising maturity. It is evident that this violinist is one of the great discoveries of the present season. The audience, which was not slow in recognizing his ability, recalled him many times by its enthusiastic applause.



With kind regards to
Musical America

Max Fiedler

Max Fiedler, the new conductor of the Boston Symphony Orchestra, made his New York debut in that capacity last week. While the critics disagree as to Mr. Fiedler's merits, the public gave unmistakable evidence of enjoying the two concerts under his baton. (See page 4.)

Berlin Applauds Francis Macmillen

BERLIN, Nov. 8.—Francis Macmillen, the American violinist, who made his Berlin début a few weeks ago, appeared as soloist

with the Philharmonic Orchestra last night, when Louis Lombard, the American millionaire musician, who now resides in Italy, conducted. Macmillen scored an emphatic success.

MANHATTAN OPENS WITH GREAT ECLAT

Labia as "Tosca" and Renaud as "Scarpia" Share the Chief Honors.

Hammerstein Begins His Third Season of Grand Opera—House Crowded in Every Part—Andreas Dippel and Other Representatives of the Metropolitan Occupy Boxes

The Manhattan Opera House opened for its third season on Monday evening with the first performance at this house of Puccini's "Tosca," and the familiar scenes of the two previous opening nights were once more enacted. The house was crowded in every part, with standees six deep downstairs and constituting another substantial rear guard in the first balcony; carriages and automobiles monopolized the streets in every direction, but at the entrances and in the auditorium the crowds were so well handled that there was no confusion.

Taking it all in all, it was by no means as brilliant an assemblage as the Manhattan has frequently entertained before, which was due in great measure to the counter-attraction of the annual Horse Show opening, possibly also to the fact that "Tosca," practically devoid, as it is, of massive stage effects, is less adapted for the festive atmosphere that the New York public has learned to associate with the inauguration of a new opera season. At the same time there were many prominent social and musical leaders in the boxes and the orchestra seats.

The beginning of an exchange of courtesies between the heads of the rival institutions was evidenced by the presence in boxes of Andreas Dippel, co-director of the Metropolitan, and Mrs. Dippel, and Otto H. Kahn and Rawlins Cottenet of the Metropolitan's board of directors. Others conspicuous were the Austrian Ambassador, Baron Hengelmüller, and Baroness Hengelmüller, who were August Belmont's guests; Lord and Lady Northcliffe of London, and Mr. and Mrs. Clarence H. Mackay. Mrs. Jack Gardner had come down from Boston, and Henry Russell, of the Boston Opera, was also present.

The special feature of interest to the expectant public was the début of the new Italian dramatic soprano, Maria Labia, in the title rôle of the Puccini opera. Then Maurice Renaud, as Scarpia, and Giovanni Zenatello, as Mario Cavaradossi, were both cast for rôles in which they had not before appeared in New York, and Charles Gili- bert as the Sacristan repeated an impersonation fondly remembered from his earlier connection with the Metropolitan.

The applause of welcome was started when Cleofonte Campanini made his appearance in his old place, and was repeated for the successive entrances of Zenatello, Gili- bert and Renaud, while the new Venetian *Tosca* was almost unnerved for a moment by the greeting the audience gave her—she admitted afterwards that it was a novel experience to be applauded by a strange public before she had sung a note. There were recalls for all of the principals and Conductor Campanini after the first act, which were enthusiastically increased after the second, when Oscar Hammerstein was dragged out to receive due homage,

[Continued on page 4]

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PRINT IN BINDING

CINCINNATI MUSIC IN FULL SWING

Chaminade Promised a Sold-Out House—New Musicians' Club Elects Officers—College of Music String Quartet Announces a Concert

CINCINNATI, Nov. 9.—The interest of the Cincinnati musical public this week centers in the coming of Mme. Cecile Chaminade, who with assisting artists will appear in the Grand Opera House Thursday afternoon, November 12. It is reported that the advance demand for tickets is such that there is no doubt as to the size of the audience. Mme. Chaminade will be greeted by a capacity house, and it is indeed doubtful if all can be accommodated.

Another recital which promises to be a very brilliant affair is that of Josef Lhévinne, who will be heard in the beautiful Auditorium of the Hotel Sinton Thanksgiving night. Walter Damrosch will interpret Debussy's music drama, "Pelléas et Mélisande" at the Sinton November 28.

Signor Tirindelli, of the Cincinnati Conservatory of Music faculty, is receiving congratulations this week upon his recovery from a serious and protracted illness. He has taken up his duties again, and is busy preparing the program for concerts by the Conservatory Orchestra.

Hans Richard appeared in recital at Lima, Ohio, on the evening of November 6 under the auspices of the Woman's Music Club. Mr. Richard will fill many engagements north of the Ohio River before and East until March, when he will make his first tour of the South.

Cecil Fanning, assisted by H. B. Turpin, pianist, recently gave one of his charming recitals before the Music Club of Ashland, Ohio. Mr. Fanning reports that his time is booked solidly in the Central States and East until March, when he will make his first tour of the South.

At a meeting of the Cincinnati Musicians' Club held last Sunday, the following officers were elected: E. W. Glover, president; Philip Werthner, first vice-president; Louis Victor Saar, second vice-president; Paul Bliss, secretary; Carl W. Grimm, treasurer; Adolph Stadermann, librarian. The directors are: Albino Gorno, W. S. Sterling, Theodor Bohlmann, Adolph Hahn and Frederick Shalier Evans. The music committee is composed of Henry Froelich, Sidney Durst and Romeo Gorno.

Local music lovers will find much that is pleasing in the program for the first College of Music chorus and orchestra concert to be given in the Music Hall, November 24. The performance of Pergolesi's "Stabat Mater" gives much opportunity to both the chorus and orchestra, although perhaps the most interesting number will be the C Major concerto of Weber's, for piano and orchestra. According to Sig. Albino Gorno, whose pupil, Helen Sebel, will be the soloist, this concerto has never been played until this time in America.

"Music in the House of God" will be the subject of a lecture at the Central Christian Church next Wednesday evening, by Willibald Lehmann, of the College of Music faculty. Mr. Lehmann will be assisted by Elsie Joseph, soprano, one of the talented members of his class of voice pupils.

Romeo Gorno, pianist, and Henri Ern, violinist, will play the César Franck Sonata in A Minor at the first concert of the series to be given by the College of Music String Quartet. The concert will be given the latter part of November at the Odeon. The personnel of the quartet includes Mr. Ern, first violinist; William Burkel, second violinist; Frank LaPrade, viola, and Emil Knoepke, cellist.

The annual series of lectures on the History of Music will begin Wednesday, November 10, at 1:30 p.m., at the College of Music. Mr. Gantvoort will take for his subject "Ancient and Primitive Music."

Frederick J. Hoffmann, pianist of the College, will give a recital late in November. This will be Mr. Hoffmann's first appearance in recital for some time, and, as his program is said to be mostly modern and replete with novelties, much may be expected.



E. W. GLOVER

Newly Elected President of the Cincinnati Musicians' Club

A class in diction of pronunciation for the singer was formed at the College of Music under the direction of Joseph O'Meara on Monday afternoon at 4:30 o'clock.

The third of the series of College of Music faculty events was the evening of chamber music by Adele Westfield, pianist, and Emil Knoepke, cellist, at the Odeon, November 10.

Nietzsche, the great German philosopher, who died a madman, left a posthumous volume of essays entitled "Ecce Homo." In the first, which treats of music, he says: "Taking it all in all, I could not have outlived my youth without Wagnerian music,

for the accident of birth made me a German. When a fellow wants to escape an intolerable depression of spirit, he often takes opium. I took Wagner."

CONCERTS IN MONTREAL

Dr. H. C. Perrin and W. Lynnwood Farnam Give Organ Recitals

MONTREAL, CAN., Nov. 9.—Dr. H. C. Perrin, assisted by Mrs. E. Turnbull Elliot, soprano, gave the second of his series of organ recitals on November 7. The program contained the overture to "Athalie" by Mendelssohn, a movement from a sonata by Harwood, the prelude from "Hänsel und Gretel," by Humperdinck; a Bach Fugue, the Pastoral in F, by Kullak, and a march by Meyerbeer. Mrs. Elliot sang two of the Sea Pieces by Elgar.

W. Lynnwood Farnam gave on the same day the first recital of his present season in the Christ Church Cathedral. He was assisted by Minnie Fessenden, soprano.

The Beethoven Trio, consisting of Messrs. Chamberland and Dubois, violinist and cellist, and Marguerite Froelich, pianist, will give the second concert on November 11. They will be assisted by Kate Hemming, contralto.

Enid Martin Hanson, soprano, will appear in concert on November 25 with the following artists: Merlin Davies, tenor; Sig. Barbieri, violinist; Fellowes Hanson, baritone, and F. Blair, accompanist.

NEW CHORUS ORGANIZED

Salt Lake Singers Will Perform the "Elijah" During Holidays

SALT LAKE CITY, UTAH, Nov. 9.—At the last meeting of the Salt Lake Choral Society on November 2 a constitution and by-laws were adopted and an executive committee chosen. The members of the latter are J. J. McClellan, George Pyper, E. H. Pierce, John D. Spencer and E. P. Kimball. The officers will be elected at a future meeting. Though, as yet, not completely organized, the society has begun rehearsals and has enrolled 175 members.

An effort is being made to keep the work on a high standard and all applicants are being examined before being admitted to membership. The best singers of this city are entering into the work with enthusiasm. The director of the society is J. J. McClellan. The first performance of the chorus will be during the holidays when the "Elijah" will be sung. The soloists will be chosen from among the local singers and the work will be given with the assistance of the Salt Lake Symphony Orchestra. Aside from the oratorio, the overture to Wagner's "Tannhäuser" will be played at the first concert.

Leon Rennay to Sing in Italy

LONDON, Nov. 14.—Leon Rennay, the well-known American baritone, has had to cancel all his American dates for the coming season, as he has had a flattering offer to spend the season in Italy, where he will appear in a great many concerts. L. J. P.

A sign, "Wanted, Male Voices," was displayed on the doors of the Covent Garden Opera House, London, the other day. The management is experiencing difficulty in finding good men singers for the chorus for the season of opera in English in January and February.

ZECH ORCHESTRA IN SAN FRANCISCO

Joins Calvary Choral Society in Concert—Lyric Quartet Opens Season

SAN FRANCISCO, Nov. 8.—The Zech Orchestra, an organization of amateurs on a symphonic scale, joined the Calvary Choral Society recently in a concert that was very creditably done, even taking into view the ambitious nature of the program.

The orchestra, directed by William F. Zech, performed the first movement from Schubert's B Minor Symphony, the familiar overture to "William Tell," and combined with the singers in the choral "Awake" from "Die Meistersinger" and in the grand march and chorus from "Tannhäuser." Rheinberger's "The Night," and Tschai-kowsky's legend, "When Christ Was But a Child," were sung to the organ by the society, of which Marshall Giselman is the director.

The singers kept to pitch and were admirable in the ensemble, while the instrumentalists displayed a sureness of phrasing, expression and rhythm none too common among amateurs. Olive Hyde is the concertmaster. Both societies showed themselves capable of taking a much higher place in San Francisco's musical life than the obvious end of training its own members.

The second public appearance of Mme. Blanche Arral, the Belgian singer, late of Australia, was more than a repetition of the triumph of the preceding week.

The Lyric String Quartet, a professional quartet appearing in Sunday afternoon chamber concerts at Greenbaum's "Lyric Hall," made its first appearance this season on November 5 in a "Schubert morning," given by the San Francisco Musical Club. The quartet's members are Messrs. Hofmann, Patterson, Firestone and Villalpando, named in the conventional order of their instruments. The piano and vocal numbers were contributed respectively by Mrs. Oscar K. Cushing and Mrs. J. E. Birmingham. H. C. T.

Peabody Students Give Recital

BALTIMORE, Nov. 9.—The first Peabody students' recital this season was given in the East Hall Wednesday afternoon before a large audience. The participants were pupils of Ernest Hutcheson. The program included Bach's "Organ Toccata and Fugue in D Minor," transcribed for piano by Carl Tausig, played by Austin Conradi, who also gave Saint-Saëns's "Concerto in G Minor," with Ernest Hutcheson at the second piano; Bach's "Organ Fantasia and Fugue in G Minor," transcribed for piano by Franz Liszt, Paul Well; Beethoven's "Variations in C Minor," Margaret Maas; Liszt's "Etude de Concert in D Flat," Annie Hull. Harry P. Veazie, baritone, sang Caldara's "Come Raggio Di Sol" and Rossini's "Constance." He was accompanied by Harold Randolph, director. W. J. R.

A general revival of interest in Saint-Saëns's "Samson et Dalila" is noticeable at European opera houses. Brunswick, Germany, is to hear it for the first time this season.



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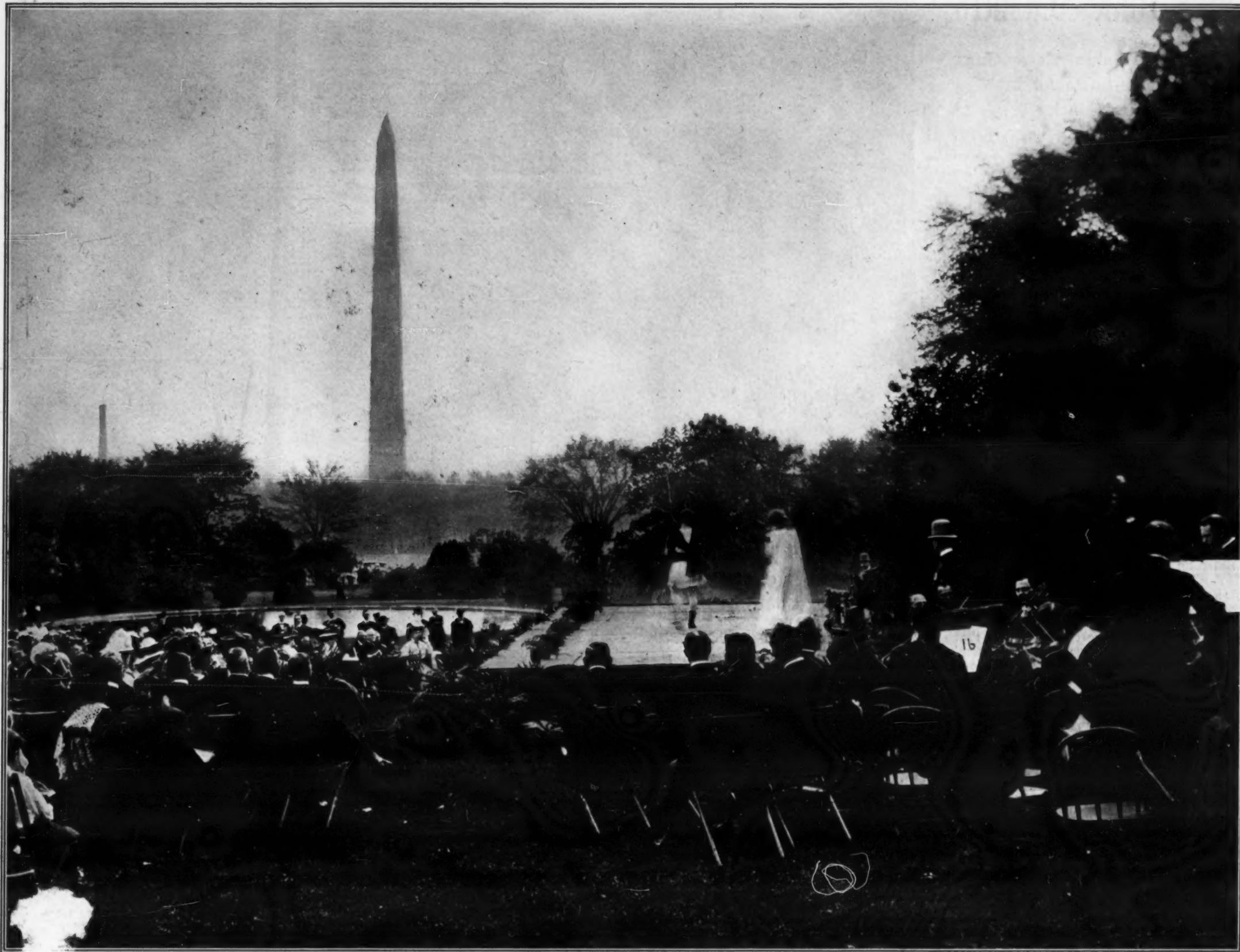
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NOTE: Mrs. Nordica, Mrs. Jonelli, Mrs. Langendorff, Mrs. Macdonald, Mrs. Boulton, Germaine Schlitzler, Baltimore, Spaulding, Patechikoff, Franklin Lawson, Frederick Hastings, Edwin Lockhart, Edouard Buthier, Avery Belver, will appear as soloists with this orchestra.

BEST COPY AVAILABLE

MUSIC AN IMPORTANT FEATURE OF BEN GREET'S PRODUCTIONS



THE BEN GREET PLAYERS PERFORMING ON THE WHITE HOUSE LAWN

This remarkable photograph was taken during the recent performance of Hawthorne's "Wonder Tales" by the Ben Greet Players on the grounds of the White House at Washington, D. C. This is the first time on record that a dramatic performance was given at the White House. President Roosevelt and his family can be

plainly seen in one of the boxes. The performance was given under the patronage of Mrs. Roosevelt for the benefit of the Playgrounds' Association of Washington.

The Ben Greet Players, which were so signally honored in this connection, begin a remarkable tour on November 16 at New Haven, Conn., giving in connection with the Russian Symphony Orchestra perform-

ances of "A Midsummer Night's Dream" to the complete incidental music of Mendelssohn. Two prominent concert singers, Grace Clark-Kahler and Marietta Bagby, will be carried to give the solos, and Mrs. Lou Wall Moore, the noted sculptress, in addition to staging and costuming the Fairy Dances, will interpolate a classic Greek Dance in the Festival Scene.

The orchestra and dramatic company will make an organization of over one hundred.

On November 18, while the Russian Symphony is giving a concert at Smith College, the Ben Greet Players will give the "Midsummer Night's Dream" in Orchestra Hall, Boston, with the Boston Symphony Orchestra, Max Fiedler, conducting.

What Emmy Destinn Will Be Paid

Emmy Destinn, the Bohemian dramatic soprano, who arrived this week on the *Kaiser Wilhelm der Grosse*, will receive \$500 an appearance at the Metropolitan this season, with which she begins a three years' engagement. As her contract calls for fifty performances, she will therefore earn in six months in this country \$25,000, which is about equal to what she can make in three years at the Royal Opera in Berlin. On account of illness she was unable, after all, to make the appearance promised her as *Madama Butterfly* in Berlin the night before she sailed.

Edith Miller, the Canadian contralto, will sing in concert performances of "Samson and Delilah" and "Carmen" in London and Dulwich next month.

Artists Appear at Hospital Benefit

A concert was given in the ballroom of the Plaza, in New York, on Monday, November 9, for the aid of the J. Hood Wright Hospital. The concert was given under the auspices of the Ladies' Association of the hospital, and attracted the patronage of many society people. The artists were Corinne Rider-Kelsey and Avery Belvor, who sang several groups of songs, and Edwin Grasse, violinist. The accompanists were David M. Williams and George Falkenstein.

Katharine Ruth Heyman, the American pianist, now in Europe, began her Fall season with the stage name Arnol Dovna but speedily dropped it.

Lonie Basche is Marie Hall's pianist again this season.

9,000 Hear English Choir in Ottawa

OTTAWA, CAN., Nov. 9.—After an afternoon reception given by Earl and Lady Grey, the Sheffield Choir sang in this city to the largest audience ever gathered together here. There were over 9,000 people in the auditorium, including 400 school children. Every number was encored, and the choir achieved an unprecedented success.

Aged Musician Found Dead

William Gentsch, seventy years old, and at one time a well-known musician, was found dead in his apartments in Williamsburg, N. Y., where he lived alone. He was, at one time, in comfortable circumstances, but lost his money through unfortunate speculation. He died of paralysis.

Cavalieri Sings at Reception

Francesco Paolo rinocchiaro, of New York, gave, on Monday, a musical and reception at which Lina Cavalieri, formerly with the Metropolitan Opera Company, was the principal attraction. The accompanist was Jessie Baskerville. There were many distinguished personages in the audience.

Miss Ascherfeld's Baltimore Recital

BALTIMORE, Nov. 9.—Clara Ascherfeld, instructor of ensemble and accompanying at the Peabody Conservatory, will give her annual piano recital at Lehmann's Hall, November 30. She will be assisted by Edouard Dethier, violinist, and Bart Wirtz, cellist. W. J. R.

Clotilde Kleeberg, the Clara-Schumann-esque pianist, has been playing in Berlin.



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BOSTON SYMPHONY IN NEW YORK CONCERTS

Max Fiedler Makes Metropolitan Debut as Successor of Karl Muck

The Boston Symphony Orchestra began its twenty-third annual series of visits to New York on Thursday of last week, when at the first of its pair of concerts in Carnegie Hall, Max Fiedler, remembered as having conducted the New York Philharmonic Orchestra three years ago, as one of the season's "prima donna" conductors, made his metropolitan bow as Dr. Karl Muck's successor.

The first program was as follows: Beethoven's "Leonora" Overture No. 3; Brahms's Symphony No. 1, in C Minor; Richard Strauss's "Love Scene" from "Feuersnot"; Wagner's Overture to "Tannhäuser." At the second concert, on Saturday afternoon, these works were played: Rimsky-Korsakoff's Symphonic Suite; "Scheherazade," Edward MacDowell's Symphonic Poem "Lamia," Op. 29; Schumann's Symphony No. 4, in D Minor.

Though the auditorium was by no means crowded at either concert, there were large audiences that included many familiar faces of old subscribers to the series. The new conductor was made to feel at home on his first appearance on Thursday, and, though enthusiasm at Carnegie Hall concerts is not of the kind to be found on tap at the opera houses, the demonstrations of applause that punctuated the program were sufficiently pronounced to leave no doubt by the time the concert was ended that he had won a warm place in the musical affections of the Boston band's New York patrons.

Mr. Fiedler played on his orchestra as if he reveled in the perfect mechanism and tonal possibilities of the new vast instrument of which he had been placed in charge. Perhaps he reveled too unrestrainedly, for he is an energetic conductor, fond of overwhelming climaxes, and sharply defined dynamic contrasts. However, if at times he sacrificed to these powerful effects that absolute finesse of tone quality the public has long since learned to expect of this orchestra, and if he lacked some of the more delicate graces of style which his predecessor combined with resources of invigorating virility, his readings never degenerated to the commonplace and he commanded the unflagging interest of his audiences. At both concerts there were features to criticize, but there was at the same time a great deal to enjoy.

Mr. Fiedler has a sharp, incisive beat and indulges in a variety of gestures, but while this was seized upon eagerly by some of the critics, it did not disturb the great majority of the listeners, more concerned, as they were, with the effects produced than his methods of producing them. To judge by the first two New York concerts, music lovers who are able to enjoy without making the eternal and proverbially odious comparisons, are likely to find a source of keen pleasure, as usual, in the Boston Symphony's concerts this season.

What two New York critics said:

It seemed at times as if none of Mr. Fiedler's predecessors had succeeded quite as well as he does in bringing out all the richness, variety and beauty of tone which this admirable orchestra is capable of. He may be over-robust at times, but that is infinitely better than the anemic pallor and trombonophobia which used to characterize the performances of the Boston Orchestra.—H. T. Finck in the *Evening Post*.

The impression that was left was that the orchestra is still the most brilliant organization of its kind that the people of America are privileged to hear, and that its new conductor knows how to play on it so as to bring its technical perfection to the notice of every discriminating ear. That and little more.—H. E. Krehbiel in the *Tribune*.

BRILLIANT OPENING OF MANHATTAN OPERA SEASON



MARIA LABIA AS "TOSCA"

The Photograph Shows the New Manhattan Soprano in the Role in Which She Made Her Début

[Continued from page 1]

while at the end the audience paid the most significant tribute of all by waiting to applaud still more heartily, notwithstanding the lateness of the hour.

It is a severe ordeal for a new singer to face a New York audience for the first time, especially when high expectations have been raised in advance, and the new soprano was more or less hampered by natural nervousness. In the second act this gradually wore off and she threw herself into her interview with *Scarpia*, ending with the murder, with a dramatic intensity typically Italian and a temperamental resourcefulness wholly surprising; while in the third act she was in complete command of her

voice and sang with a loveliness of tone and ease of production that refuted the criticisms written by several of the newspaper chroniclers before this act was reached. While the voice is not powerful, it is vibrant with feeling. At present Mlle. Labia lets her temperament run away with her at times; but she is still very young, with but two years' experience behind her, and her career is ahead of her—a career, to judge by present indications, that should be a notable one. Her beauty has been perhaps overestimated, but with her intelligence she will



MAURICE RENAUD

The Distinguished Singing-Actor Is Shown as "Don Juan"

soon learn from her artist-sisters in New York how to gown herself more effectively.

In *Scarpia* M. Renaud has added another remarkable impersonation to the galaxy of masterfully conceived stage characters he has displayed to his New York public. He was in good form vocally, and none that saw and heard him in this rôle will find it easy to rest content with any other *Scarpia*. Signor Zenatello presented a good appearance and sang effectively throughout. After *Mario's* celebrated aria in the last act the



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GIOVANNI ZENATELLO

As "Edgardo" in "Lucia," a Rôle in Which He Will Appear Frequently During the Coming Season

audience tried hard to make him repeat it, but was not permitted. M. Glibert's *Sacristan*, small as the part is, was one of the finest features of the performance. There were several things in the production that would stand a good deal of improvement, but as a whole the performance musically was kept admirably in hand by Signor Campanini.

Mr. Hammerstein was so hoarse he could scarcely speak when he came forward after the second act, but those in the front rows heard him say: "The great support you gave me last season has caused me to make gigantic efforts for this one. I have no mercenary motive, as you know. I only desire your respect and esteem."

BOSTON'S APOLLO CLUB GIVES ITS 200TH CONCERT

Geraldine Farrar Begins Her American Season as Soloist with the Hub's Male Chorus

Boston, Mass., Nov. 10.—The Apollo Club, under Emil Mollenhauer's direction, gave its 200th concert last night in Symphony Hall, which was packed to the doors. Addresses of congratulation to B. J. Lang, the founder, and Conductor Mollenhauer were delivered, and George C. Wiswell was presented with a loving cup.

The soloist was Geraldine Farrar, who sang an aria from Boito's "Mefistofele" and several songs, besides the soprano solo in Lund's "Greek War Song." The club's numbers included Thayer's "Song of Prince Rupert's Men," written for the occasion, the "Soldiers' Chorus" from "Faust," Converse's "Laudate Dominum," Puche's "Silent Recollections" and songs from Krumpholtz's "Ancient Folksongs of the Netherlands."

This male chorus was organized in 1871 by John H. Danforth, John H. Stickney and Charles J. Sprague, and B. J. Lang was elected conductor. At the beginning the club was formed of prominent professional singers. The first formal concerts were given in January, 1872. After thirty years of service Mr. Lang resigned his position as conductor in 1901, and since then Emil Mollenhauer has filled that position.

FREMSTAD IN CHICAGO

Charles L. Wagner Presents Metropolitan Star in Song Recital

CHICAGO, Nov. 9.—Charles L. Wagner introduced Mme. Olive Fremstad yesterday afternoon in a recital in Orchestra Hall. Her first number revealed her as the new woman in more ways than the clinging habiliments of fashion indicated, and her fine free rendition of the aria from "Freischütz" showed all the attributes of *Agatha*

better than the majority who have merely sung them from the Weberian score. Subsequently she gave selections by Rubinstein, Schumann, and with charm really rare invested two quaint folk songs of Grieg. She was repeatedly recalled, and in response finally sang a Swedish song with a simplicity of style and a vocal quality that was excellent. Her last appearance was in the finale of "Salomé," and her tonal and dramatic triumph in this ecstasy of the decadent held her audience spellbound. Strauss himself wrote for her the piano accompaniment. Suffice it to say she met the test in every detail. Six recalls testified how well she pleased her audience.

This event served to introduce Cecil Fanning, a young baritone, who showed remarkable accomplishments in ballad singing. The fineness of his method, the lucidity of his tone and the excellence of his enunciation made him an interesting and favored factor in the entertainment. His selections were novel and agreeable, yet the opening standard calls upon Wagner and Massenet were well met. C. E. N.

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Dear MUSICAL AMERICA:

If Max Fiedler can find out—after reading the various criticisms of his recent appearance as conductor of the Boston Symphony Orchestra in New York—just where he is “at,” it is more than I can do.

Some of the critics accept him, frankly, as a conductor of the first rank, and as a distinct acquisition to our musical life. Others say that he is altogether too exuberant in gesture; that he reminds one of the distinguished Italian, Creatore, whom some considered a mountebank, others a humorist. One of the critics thought Herr Fiedler possessed a great deal of strenuousness and power to bring out strong climaxes, but that he lacked poetry, sympathy, sense of proportion and delicacy of effect.

This reminds me that at the time the late Theodore Thomas was alive he was subjected to a good deal of criticism, but of a different kind. He was called down for being altogether too stiff, too cold.

There will always be people, especially those of Anglo-Saxon descent, to whom excess of gesticulation will be positively unpleasant, while to Frenchmen, Italians, Spaniards, and Germans, a certain amount of vehement gesticulation is so customary, even in the ordinary affairs of life, that they would miss its absence in a conductor.

Perhaps it might be good judgment to say that strenuous gesticulation on the part of a conductor is more fitted for rehearsal than for public appearance, if for no other reason than that it will naturally attract the attention of the audience, and so distract from the musical performance, which is, after all, the main thing.

Anyhow, I cannot agree with Mr. De Koven, the critic of the *World*, that Herr Fiedler's “artistic aims and perceptions do not lead him far, and that he has taken from the orchestra that wonderful balance and clarity of tone, that marvelously varied color, that individuality, finesse and distinction, which has made the organization, up to now, unique.”

I think Henry Meltzer, who is now writing for the *American*, is nearer the truth when he judges Mr. Fiedler to be of the familiar German professional type, namely, serious, be-spectacled, gray-haired, and while possessed of abounding energy and earnestness, somewhat lacking in refinement.

As between the two opera houses this season public sympathy will undoubtedly be with Mr. Hammerstein, not alone for his pluck and enterprise, but because he has brought us out of the rut into which our operatic life had unquestionably gotten in the olden days of Abbey, Mapleson, Grau, Conried and other impresarii, who at the beginning of every season promised

the production of new works, then gleefully dismissed the matter after these announcements had been made, as not worthy of further consideration.

Hammerstein has produced new works—new works which interested the public, and so he woke up his rivals on Broadway.

He thus demonstrated that the charge so often brought, particularly by Maurice Grau, that the American public does not want new works—is content to hear the old ones—is not true. The operas by Charpentier, Debussy and Massenet which he produced drew some of the best audiences of the season.

This year he promises us as absolute novelties Massenet's “Grisélidis” and “Le Jongleur de Nôtre Dame,” Breton's “Do-lores,” Jan Blockx's “La Princesse d'Auvergne,” with Massenet's “Manon,” Saint-Saëns's “Samson et Delila” and Bizet's “Les Pêcheurs de Perles,” which are practically new. Then he is going to give us Strauss's “Salomé,” which, you will remember, was cut off after one performance at the Metropolitan last season by J. Pierrepont Morgan, who is a church member and very religious.

The Metropolitan promises us D'Albert's “Tiefland,” Humperdinck's new opera, “The Children of the King”; Goldmark's “Cricket on the Hearth,” Puccini's “Le Villi” and Catalani's “La Wally,” while the latest Parisian success, Lapana's “Habanera,” will also be given. Then we are to have Smetana's “The Bartered Bride” and Tchaikowsky's “The Queen of Spades.”

Nor must one forget “The Pipe of Desire,” by Professor Converse, of Harvard, which will be, I think, the first instance of an opera by an American being produced on the Metropolitan stage—or, for that matter, on any operatic stage in this country.

In giving this impetus to operatic life, Hammerstein deserves well of the musical public, and if his efforts are successful—as no doubt they will be—we shall show that spirit of enterprise in our operatic affairs which is characteristic of us in our business life, and so remove a reproach that has been hurled at us, by foreigners, for many years.

Eleanora de Cisneros, the mezzo-soprano who was in Hammerstein's company last season, and who, you will remember, wrote a strong letter to you regarding the lack of appreciation among Americans, and especially American critics, of native singers, is, I see, to sing the part of *Clytemnestra* in the Strauss opera, “Elektra,” which is to be produced at La Scala, in Milan, in March, though the first performance is to be at Dresden, in January or February. The rôle is the second most important one after “Elektra,” and should definitely settle Mme. de Cisneros's claims to eminence in her profession.

If she makes a success she will prove that the slight favor shown her in this city by the public and press was not justified.

Musicians and musical people in New York will remember a very talented French pianist by the name of Aimé Lachaume, who was here about a year ago and drew a great deal of attention to himself by marrying Pilar-Morin, a French actress who appeared here in various parts, which inclined some people to suggest the desirability of interference on the part of the Society for the Prevention of Cruelty to the Public.

Lachaume, when he married, was promptly disowned by his family, so he came to this country and made several tours with Ysaye and other artists.

When he returned to Paris, it seems his mother got the marriage annulled, on the ground that Lachaume was legally “an infant” at the time he was married, being under twenty-one years of age.

On the announcement of the divorce,

the Lachaume family rejoiced and held a reception. The rejoicing, however, was upset by the news that Lachaume had married again—this time, Jane Dyk, a music-hall singer, old enough to be his mother and of very matronly appearance.

Lachaume, they say, has written an opera for his mature flame, and is to bring her out as a star at the Folie Dramatique, next month.

Chacun a son gout!

W. J. Henderson, who soars in the upper ether of musical criticism, has a long and luminous article in last Sunday's issue of the *New York Sun*, which he entitles “A Gentle Appeal for a Recognition of the Art, and Not Merely the Gifts of Musical Artists.”

Mr. Henderson is concerned because, while the New York public is passionately devoted to opera, it is not at all uncommon for an audience to bestow approval on exceedingly bad operatic performances. A soprano who has not once touched the key throughout an entire air is enthusiastically recalled after the fall of the curtain, and a tenor who has torn every phrase of a symmetrical aria into tatters, but who emitted some ringing upper notes, is acclaimed. Mr. Henderson thinks it is apparently because of a belief that people who get such large salaries can do no wrong.

I am disposed to give another reason. People who will prefer the art of a Bonci to the voice of a Caruso must have a certain amount of musical knowledge, experience and, above all, culture. That means, of course, a minority of any audience composed of society and other well-to-do people that is likely to assemble in one of our big opera houses.

I am reminded of an experience I had some years ago, at the Metropolitan, when I happened to be in the box of a charming society matron.

At the close of an act of the opera, the prima donna came out and was vociferously applauded. My hostess appeared at first rather uncertain as to whether to applaud or not, but afterwards clapped her gloved hands with somewhat ostentatious vigor. I said to her:

“Do you really think she sang so well?” To which she replied:

“Oh, no! To tell you the truth, I thought she sang rather badly toward the close of the act, in the duo.”

“You are right,” said I. “She has been off the key for nearly ten minutes.”

“I thought so,” said she. “Why did you applaud, then?” I asked. “Because,” she replied, “all the others did.” And then added archly: “Because, you know, it's safer!”

Here we have it! After a performance by well-known singers, certain persons in the audience, friends of the singers, friends of the management, ushers, start the applause, and others follow—many, perhaps, against their better judgment. But, like my charming friend in the box, they also do so “because it's safer!”

The performance of Isadora Duncan, who attempted at the Metropolitan last Saturday, to dance an accompaniment to Beethoven's Seventh Symphony, given by the New York Symphony Orchestra under Walter Damrosch, appears to have aroused a diversity of opinion.

Most of the ladies present thought the performance was not only new, but interesting and graceful; some even went so far as to say that it was “thoroughly Grecian; you know!”

It may have been “thoroughly Grecian,” but I never did like those old Greeks. I used to think—when, as a boy, I had to read their writings and attempt to write Greek verse—that they talked altogether too much, and that their dancing, which is said to have aroused the most wonderful emotions, was nothing but a series of poses,

some of which were decidedly ungraceful—to our modern ideas.

Ancient dancing had not much life to it. People were afraid to throw themselves about. Not so to-day. And that reminds me that on election night I happened to be behind the big stand at the Circle, at Fifty-ninth street, on which there was a band and from which stereopticon views and election returns were promiscuously hurled at a large screen on the *American* building.

The space behind the music stand was open, because nobody could see the pictures or the returns. Into that space, when the band struck up a lively tune, there rushed a dozen couples of boys and girls, typical of our New York life, who danced with a grace and abandon that were delightful.

That's the dancing of the “New Life”—the dancing that expresses what the dance should—a certain abandon—above all, a joyousness of existence, which can find expression even among the poor.

The dancing of the old Greeks had no life to it, because there was no life to the people—that is, not such as we know to-day. Its revival may be interesting from an historical point of view, but I doubt if it serves any serious purpose. It scarcely can add to the beauty of Beethoven's music.

Yours, MEPHISTO.

FIEDLER IN BALTIMORE

Large Audience Greet New Conductor of Boston Symphony Orchestra

BALTIMORE, Nov. 9.—The first of the series of five concerts by the Boston Symphony Orchestra was given at the Lyric Wednesday evening. The program included Beethoven's Overture, “Leonore No. 3, Op. 72”; Brahms's Symphony No. 1 in C Minor, Op. 68; Strauss's “Love Scene From the Opera ‘Feuersnot,’ Op. 50,” and Wagner's Overture to “Tannhäuser.” The program was sufficiently varied to please all tastes.

It was the first appearance in Baltimore of Conductor Fiedler and he was enthusiastically received by a large and representative audience of Baltimore music lovers. The audience was said to be one of the finest ever seen in this city. W. J. R.

Dancer Here with Snakes and Lizard

Odetta Valery, the danseuse engaged by Oscar Hammerstein for the Manhattan Opera House, arrived Saturday on the *Touraine*, with her five-year-old son, a maid, a groom, three snakes and a green lizard. Mme. Valery, in a recent interview, declared that in order to become famous as a dancer it was necessary to break away from the traditions of the art. Judging from the accessories, which she has found necessary in becoming an untraditional dancer, it is not likely that her claims of originality will ever be disputed.

Portland Girl with Fritz Scheff

PORTLAND, ORE., Nov. 9.—Lulu Dahl-Miller, a former Portland singer, is now with the Fritz Scheff Opera Company. Mrs. Miller was a pupil here of Rose Coursen Reed, and sang for some time in the Westminster Presbyterian Church. She was a member of the Treble Clef Club.

Tosca will remain the exclusive prima donna property of Emma Eames at the Metropolitan this season. Farrar will sing the rôle at the Opéra Comique, Paris, next Spring, and may essay it in New York next year.

Dr. Henry Conard has been appointed conductor for Newcastle-on-Tyne's first festival next year.

Arthur Friedheim, the pianist, will play in Geneva this season.

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TWO BIG MUSICAL EVENTS IN PHILA

Mme. Chaminade Appears as Soloist with Pohlig Orchestra and Local Operatic Society Gives "Les Huguenots"

PHILADELPHIA, Nov. 9.—Philadelphia witnessed two unusual musical events during the past week—the performance of "Les Huguenots," by the Philadelphia Operatic Society, and the appearance of Mme. Cecile Chaminade Friday afternoon and Saturday evening with the Philadelphia Orchestra. From a musical standpoint, both attractions were highly artistic, but one was a disappointment to the management, the other gratifying from the point of view of public interest.

Not more than about 1,400 people attended the production of "Les Huguenots," while Mme. Chaminade was greeted by at least 3,000 at each performance.

The Operatic Society reproduces the same opera to-morrow evening at the Academy of Music. If the public response is not considerably greater than last week, according to President John Curtis, the organization's coffers will be called upon to make up deficits in expenses. The performances last season by the Society were splendidly supported and the treasury is in no mean condition. As stated in these columns last week, minor musical associations here are suffering because of the interest that has been taken in the coming Hammerstein and Metropolitan Opera Company's events.

Mme. Chaminade was accorded high encomiums by press and public. She played her own compositions—the Concertstück for piano and orchestra, and a group of soli: "Automne," "Courante," and "Quatrième Valse." She was repeatedly encoored and responded once at the piano at both performances.

"Les Huguenots" was artistically and sumptuously interpreted by the Philadelphia Operatic Society. The leading parts were well measured, the chorus, dancing and scenic arrangements reflecting most creditably upon the organization. The public criticisms, with the exception of one which appeared in an afternoon newspaper of minor consideration, were laudatory and

encouraging to all who took part in the production.

The opening of Hammerstein's new opera house is announced for Tuesday evening of next week, with "Carmen" as the attraction. A full house is an advance assurance. Arthur Hammerstein, who has been superintending the construction of the building, considers himself very fortunate in having saved 28,000 feet of flooring from destruction in a lumber yard fire last week. The lumber had been in readiness for the opera house for some days. Three hours after it was removed from the yard to Broad and Poplar streets, fire completely destroyed the supply plant.

Rivalling the Hammerstein offering on the same evening of next week, will be the production of "La Bohème" by the Metropolitan Opera Company at the Academy of Music.

Isadore Duncan, accompanied by the New York Symphony, under the leadership of Walter Damrosch, is to give a series of impersonations of her famous Greek dances at the Academy of Music, November 19. Mr. Damrosch will read a lecture-recital on Debussy's "Pelléas et Mélisande" at Witherspoon Hall, Wednesday afternoon of next week. The opera will be produced later at the Philadelphia Opera House.

Under the direction of Helen Pulaski Innes, Paul Meyer, violinist, and D. Hendrik Ezerman, pianist, will appear in a recital at Griffith Hall, December 7. Another recital arranged by Mrs. Innes will be given by the Dubinsky Trio, assisted by Percy Dunn Aldrich, baritone, at the Philadelphia Normal School next Friday evening. The Trio is composed of David Dubinsky, violinist; Bertrand Austin, cellist, and Edith Mahon, pianist, and will present the first of a series of three recitals at Griffith Hall, December 2.

The first meeting this season of the Matinée Musical Club was held last Tuesday afternoon. Emma Osborn and George Dundas were guests who took part in the program rendered by members of the club. A business session followed.

The first of a series of Monday evening concerts, to which the public was admitted free, was given at No. 1118 Chestnut street, this evening, the vocal soloist being Ralph A. Mitchell, baritone, of New York.

W. Wesley Sears will open the series of free organ recitals, under the auspices of the American Organ Players' Club, at St. Clement's Church, next Saturday afternoon, at 4 o'clock. The assisting artists will be Edward Shippen Van Leer, tenor, and Howard Rattay, violinist.

Chamber music, as rendered by the splendid Kneisel Quartet occupies an important place in the musical life of Philadelphia. This popular organization announces its program from the coming season as follows: There will be concerts in Witherspoon Hall on the afternoons of November 23, December 21 and January 25, and the evenings of March 22 and April 19.

At the First Baptist Church last Saturday afternoon the first of the season's free organ recitals was given by Frederick Maxson, the organist. The soloist was Emil Hahl, viola, of the Philadelphia Orchestra. Isabel R. Buchanan, soprano, and Edwin Evans, baritone, will be the soloists at the recital next Saturday afternoon.

The North Baptist Church Choir, James C. Warhurst, organist and director, very creditably sang "The Hymn of Praise" at the one hundredth musical service at the church last Sunday evening. S. E. E.

Petitions for Sunday Concerts in Baltimore

BALTIMORE, Nov. 9.—Bernhard Ulrich, Manager of the Lyric, is desirous of giving Sunday sacred concerts at the Lyric and has petitioned the police authorities for the privilege. Mr. Ulrich offers to give a part of the proceeds to any charities the Mayor may name. The musical fraternity is in favor of the concerts, but the clergymen are opposing it, some contending that sacred music can be heard on Sunday in the churches. W. J. R.

Hugo Kaun's set of small orchestral pieces, the "Album Leaf," Variations and Rondo, opus 70, which were first brought out by the Berlin Royal Opera Orchestra, under Felix Weingartner, will be played this season in Budapest, Leipzig, Hildesheim, Dessau, Rostock and other cities.

MORE OPERA STARS ARRIVE

Frances Alda and Jean Noté Here to Sing at Metropolitan

Two new singers for the Metropolitan Opera House, Frances Alda and Jean Noté, arrived Saturday on the *Touraine*. Miss Alda, who was born in New Zealand and obtained her musical education in Paris, where she made her début three years ago at the Opera Comique in "Manon," is a lyric soprano, and is said to possess a voice of remarkable range. She has sung in South America. She will make her first appearance here in "Rigoletto" during the third week of opera.

Noté, who is a baritone, comes as a mature artist, having made his début in 1884, since which time he has sung in Paris, being first baritone of the Opera for fifteen years. His first appearance in America will be at the opening of the opera season in Brooklyn, when he will sing *Valentin* in "Faust." Noté is a Knight of the Legion of Honor, gaining this distinction in 1898 because of bravery.

The Janser Quartet Plans Recitals

SPRINGFIELD, MASS., Nov. 9.—The Janser String Quartet, assisted by John J. Bishop, Harry H. Kellogg and Mary L. Regal, all pianists, will give a series of three chamber music concerts in the Art Museum, Springfield, Mass., on November 24, February 9 and April 20. The members of the quartet are Emil Janser, first violin; Victor Rebmann, second violin; Myron Bickford, viola, and Edwin Hedges, cello.

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MME. ANTOINETTE SZUMOWSKA-ADAMOWSKI

BOSTON, Nov. 3.—Mme. Szumowska-Adamowski, the pianist of the Adamowski Trio, spent some time last Summer with her friend, the distinguished Boston portrait painter, Cecilia Beaux, at her Summer home in Gloucester, Mass. During her stay there Miss Beaux made a large charcoal draw-

ing of Mme. Szumowska, and the illustration used with this article is a reproduction of the portrait. Mme. Szumowska prizes highly the original drawing, both from its value as a work of art and because of her cordial associations with its creator. D. L. L.

Springfield Orchestra Elects Officers

SPRINGFIELD, MASS., Nov. 9.—The Springfield Symphony Orchestra held its annual business meeting on November 2, and elected the following officers: C. N. Bacon, president; Dr. Dudley Carleton, vice-president; M. A. Bickford, treasurer; Fred. P. Bagg, secretary; C. E. Hamilton, auditor; Guy Call, librarian; Fred. L. Robertson and E. J. Kearns. This organization, under the direction of E. K. Janser, is now in its fifth year, and numbers fifty members. It has brought many artists to Springfield, and is a permanent factor in the musical development of the city. The concerts for this season will be given in January and March.

Ernst Kraus, the Berlin tenor, will make several "guest" appearances at the Vienna Court Opera in January and March.

Isadore Duncan's Next Appearances

On Saturday afternoon Isadore Duncan will make her second appearance with the New York Symphony Orchestra, under Walter Damrosch, at the Metropolitan Opera House, when she will dance the music of Gluck's "Iphigenia in Aulis." Next Wednesday evening she will make the third of her New York appearances under R. E. Johnston's management, and for this occasion Carnegie Hall has been secured and an entirely new program has been arranged. Mr. Damrosch and his musicians will again assist.

Boston Singer in Paris

PARIS, Nov. 2.—Lucy Prendergast of Boston has become known in Paris as one of the most accomplished American girls in this city. She is now studying for grand opera at Dossert's studio. She is only nineteen

years old, but is already distinguished, not only for the quality but for the volume of her voice. As she has, besides, a remarkably fine figure and an attractive appearance, her success seems assured. When she came to Paris some months ago she had thought only of cultivating her voice for concert work, but the progress she made and the development of her voice opened greater fields to her. She lives quietly, studies hard and occasionally sings at receptions.

PAUR ORCHESTRA IN PITTSBURG CONCERT

Calvé Disappoints First Symphony Audience—Eduard Tak in Her Place

PITTSBURG, PA., Nov. 10.—The failure of Mme. Calvé to appear as soloist at the opening concert of the Pittsburg Orchestra last Friday night, at Carnegie Music Hall, owing to illness, was a keen disappointment to thousands. But Eduard Tak, the new concertmaster, was shifted to take her place, and filled the position of soloist with credit. He received an ovation.

Calvé was to have sung at Cleveland last night. Manager W. T. Mossman went to New York Friday and engaged Mme. Marie Rappold, of the Metropolitan Grand Opera Company, to take the diva's place. He arrived in Pittsburg Sunday morning with the distinguished singer. She rehearsed with the orchestra Sunday afternoon in Exposition Music Hall, and sang with the Pittsburg Orchestra last night in Cleveland.

Manager Mossman engaged Guiseppe Campanari to sing next Friday and Saturday with the orchestra in Pittsburg, and take the place of Tak. Finding it was impossible for Calvé to sing either in Pittsburg or Cleveland, owing to her illness, Mr. Mossman endeavored to substitute Caruso for Calvé in Cleveland, and allow him to come at his own price, but failed.

Tak appeared as soloist in the second number, in Beethoven's Concerto for violin and orchestra. The orchestra devoted the first half of the opening program to Tchaikovsky's Symphony No. 5 in E Minor. The other numbers included Bachanale, from "Tannhäuser," a joyous Wagner composition, and the Scherzo fantastique by Joseph Suk. E. C. S.

Helen Waldo in Songs and Ballads

Helen Waldo, who makes a specialty of singing songs and ballads, will give a recital in the Astor Gallery of the Waldorf-Astoria, New York, under the patronage of Mrs. James Madison Andrews, Mrs. A. Braslau, Mrs. Frederick A. Dudley, Mrs. Harry Harkness Flagler, Mrs. Alfred Paul Gardiner, Mrs. Frank Oliver Hall, Mrs. Albert Harris, Mrs. Gilbert Ray Hawes, Mrs. Robert Hawley Ingersoll, Mrs. William Dean Love, Mrs. William Bell Millar, Mrs. George Grant Mason, Mrs. Frederick Nathan, Mrs. William Cornell Scheide, Mrs. Clarence W. Seamans, Mrs. Frank Mansfield Sharp, Mrs. Edward Lothrop Stoddard, Mrs. William Kellogg Tillotson, and Mrs. Ralph Waldo.

MILWAUKEE TENOR TO GIVE PROGRAM OF RUSSIAN SONGS



FREDERICK W. CARBERRY

Head of the Carberry Vocal School of Milwaukee

MILWAUKEE, Nov. 9.—Frederick W. Carberry, tenor, and the head of the Carberry Vocal School in Milwaukee, announces the inauguration of a series of monthly recitals, and has in preparation an unusually interesting program of Russian songs which he will give before the Women's Club early in December; on November 12 he sings before the Wisconsin State Teachers' Association in the Hippodrome, a concert hall seating over four thousand people.

He still retains his studio in Chicago and makes bi-weekly trips to this city. He is booked for a fashionable recital here in North Edgewater on November 17.

J. Browne Martin's Position

J. Browne Martin, formerly of the staff of MUSICAL AMERICA, is now occupying an important position on the faculty of the Baker University Conservatory of Music in Baldwin, Kan.

Ellen Learned's New Address

Ellen Learned, the New York contralto, has moved to her new studio at No. 206 West 106th street. She looks forward to a busy season.

Lowell A. Redfield, baritone, was the soloist at a recent concert given in the new hall of the Eilers Music Company, San Francisco, Cal.

Mme. Jomelli

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R. E. JOHNSTON ANNOUNCES

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Mme. CHAMINADE'S FIRST AND ONLY APPEARANCE IN BOSTON, SATURDAY AFTERNOON, DECEMBER 12th, SYMPHONY HALL

FAREWELL APPEARANCE IN AMERICA, TUESDAY AFTERNOON, DEC. 15th, CARNEGIE HALL, N.Y.

SPALDING FIRST APPEARANCES NOVEMBER 8th and 10th With Damrosch's New York Symphony Orchestra

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ALBERT SPALDING'S DEBUT A SUCCESS

American Violinist Appears at
Concert of the New York
Symphony Orchestra

There is no doubt as to the popularity of the Sunday concerts of the New York Symphony Orchestra. The audience of the second concert was a duplication of that of the previous one, and it was every bit as friendly. Walter Damrosch and his organization have won many staunch friends in the concert-going public, and the conditions obtaining at these concerts are as nearly ideal as can be desired. There was manifest a spirit of general good-will on Sunday, and everybody and everything got a generous reception.

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PROGRAM NOV. 6th. CARNEGIE HALL
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St. Saens Violin Concerto, B minor, Op. 61
Kotlarsky Soloist
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Boston, Jordan Hall, Nov. 16th, at 3 p. m.
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hattan Ave. Telephone 4900 River.

In spite of the warm reception of the orchestra it was evidently a Spalding audience, for the most intense interest was shown in his appearance. Perhaps the fact that he was an American making his debut in this country had a great deal to do with it. His performance of the Saint-Saëns concerto was enthusiastically applauded, and he was recalled many times, especially after the second and third movements. He received many flowers.

In Spalding, the audience discovered a violinist with a good, though somewhat dry, quality of tone. His technique was facile and sure, the more rapid passages being clean and clear cut. His intonation was almost invariably certain and correct, even in the most exacting instances, and although his playing lacked in emotional qualities these will undoubtedly come with maturity. Spalding has the technical equipment necessary to the great violinist, and his future development will probably add to the interpretative side of his playing; he already plays with assurance and authority.

The orchestral numbers were Glück's Overture to "Iphigenia in Aulis," Saint-Saëns's "Le Rouet d'Omphale" and Rimsky-Korsakoff's Symphony "Antar," the latter played in memory of the composer, who died on June 21 of this year.

The Glück overture was played with dignity and breadth, while the Saint-Saëns symphonic poem was performed with delicacy. "Antar" is descriptive music of the most characteristic type, and successfully depicts the local color of the story. It is not the composer's best work, but it is pleasing and agreeable; certain movements will probably become popular with concert audiences.

A further hearing of the wood-wind section of this orchestra confirms the opinions formed concerning its good qualities. The work of Barrere, flute, and DeBusscher, oboe, is especially excellent; the latter is well worth all the trouble it took to get him from Pittsburgh.

Of Mr. Spalding's debut, the New York critics spoke as follows:

There are energy and vitality in Mr. Spalding's playing; and this energy is dominated by a feeling of repose and poise that is altogether unusual for one of his years. So far as his technical powers are concerned, he showed yesterday command of correct intonation, fleetness and accuracy of finger, power in bowing that is good, but is still susceptible of improvement, and a tone that is penetrating, powerful and expressive, if not of sensuous beauty and charm.—*New York Times*.

Mr. Spalding played the Saint-Saëns B minor concerto, a favorite of Mr. Ysaye. His tone was full, his intonation fairly accurate, even in the perilous harmonics of the first movement, and his phrasing in excellent taste. Altogether it was a highly creditable performance.—*New York Herald*.

So finally Mr. Spalding appeared and I saw a clean-cut, almost typical American youth, good to look upon, without the smallest pose or affectation in hair or manner, evidently artistic, as evidently wholesouled and sincere. Then he played, and I heard what I must consider violin playing of a high order, distinguished by great finish, refinement and elegance of style rather than by force or great breadth, yet displaying rare artistic intelligence and sympathy in conception. Spalding's tone is singularly clear and even, sweet and penetrating, with the sheen and lustre of a rich satin rather than the robust sonority of a Wilhelmj or Ysaye.—*Reginald de Koven in the World*.

Lauds W. M. Foerster's Compositions

PITTSBURG, NOV. 10.—W. S. B. Mathews, of Chicago, an authority on music, writes to Adolph M. Foerster, the Pittsburg composer, as follows:

"I have been playing through and imagining some of your recent songs, among these the 'I Love Thee' is certainly an immensely effective song, with a beautiful correspondence between the words and music, clever transitions between E flat and E major (who would believe it could be done so singably as you have it)."

MARCHESI'S TOUR OPENS IN ST. PAUL

Distinguished Singer Will Appear
in Many Cities During
First Visit Here



Blanche Marchesi

J. Saunders Gordon, who so successfully managed the Calvé tour last season, has secured the distinguished French prima donna, Mme. Blanche Marchesi, for a tour embracing the important musical centers of the United States, Mexico, Cuba and Canada.

Although Mme. Marchesi does not arrive in America until December 20, the time is being rapidly booked up,

and before the great singer sets foot on American soil her American manager will probably be able to tell her that the entire tour of twelve weeks has been entirely filled, as the demand for Mme. Marchesi has far exceeded Mr. Gordon's expectations, as he did not realize to what extent the name "Marchesi" had become a household word. Before Mme. Marchesi was engaged on this side she was well known as the talented daughter of Mathilde and Salvatore Marchesi, which, of course, attracted to her much attention, though many felt that she was shining by reflected light. Hearing her, however, this feeling was soon dispelled, and the cognoscenti among music-lovers found that she was more than the daughter of the great Marchesi, teacher of Melba, Gerster, Calvé, Sanderson and Eames, but was one of her best and most faithful exponents as well.

When a very young girl she took up violin with Arthur Nikisch, but her beautiful voice soon decided that she would enter the vocal, instead of the violinistic field, and when in 1899 she chanced to sing under the direction of Hans Richter in a concert at Manchester, Richter, impressed by her voice and extraordinary interpretative ability, persuaded her to take up opera, and in 1900 she appeared at the Prague Royal Opera House as *Brünnhilde*. Since that time her successes have followed one another in rapid succession, and she has been a pronounced success, not only in the Wagnerian rôles, but in the representative ones of the Italian and French schools. Mme. Marchesi is now *en tour* in concert throughout England and Scotland, closing her tour the day before she sails for America. She opens her American season with the Symphony Orchestra at St. Paul on December 27, then at Minneapolis on December 29; January 3 at Chicago, with F. Wright Neuman, then West to Omaha, Lincoln, St. Joseph, Kansas City and St. Louis, Mo., and then takes up the first Eastern series of the tour.

Music at Institute of Applied Music

Kate S. Chittenden, the dean, and the faculty of the American Institute of Applied Music, 212 West Fifty-ninth street, New York, held a reception last Saturday

afternoon to enable the friends of the school to meet Ovide Musin, the well-known violinist, who, out of compliment to Herwegh von Ende, had addressed the pupils of the violin department, of which Mr. von Ende is the director, earlier in the day. A large assemblage took advantage of the opportunity and warmly applauded Mr. Musin's playing of several of his repertoire numbers.

FRANK DAMROSCH LECTURES

Addresses Members of People's Choral Union in New York

The main hall of Cooper Union was none too large, at the opening exercises of the seventeenth season of the People's Choral Union Sunday afternoon, to hold all those who wanted to hear the director, Dr. Frank Damrosch, discuss the purposes of the organization.

Two hundred members of the classes of the choral union aided Dr. Damrosch in illustrating his remarks, and Carolyn Beebe, Edouard Dethier and Forrest J. Cressman were the instrumental soloists. The interest displayed by the large audience in the practical demonstration of singing by sight from notes argued well for the continued success of Dr. Damrosch's endeavors in cultivating a popular taste for good music.

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ADELA

ECHOES OF MUSIC ABROAD

IT IS definitely announced from the throne at Bayreuth that there will be another festival next Summer, when "Lohengrin" again will be the "extra" work given in addition to the "Ring" cycle and "Parsifal." Frau Cosima was at first averse to having a festival next year, but as this year's new production of "Lohengrin" cost much more than was expected, it is deemed necessary to make it do double duty as soon as possible to wipe out the deficit it caused. Siegfried Wagner will once more be the general director.

INSPIRED by the approaching London debut of the fourth Mrs. Leschetizky, an English press agent offers these additional particulars regarding the veteran piano pedagogue's "Mariéchen": "Mme. Marie Gabrielle Leschetizky is a Pole and an ardent patriot. Her maiden name was von Rosborska. She is of very good family and is clever all round, having passed her 'chatura.' She was educated at the convent of the Sacré Cœur at Lemberg. She has played with great success at Wiesbaden and at Salzburg." Lemberg, he it noted, has already produced a Sembrich and one or two other celebrities.

MANCHESTER recently saw the reopening of its long established Hallé Concerts, one of the most noteworthy series given annually in England. The schedule for the season includes Sir Edward Elgar's new symphony, besides the "Egmont" Overture, the overture op. 124, and the fourth and fifth symphonies of Beethoven; the "Academic" overture and third symphony by Brahms; Schubert's C Major and Schumann's D Minor Symphonies; Mozart's Symphony in C Major and Bach's "Brandenburg" Concerto; Strauss's "Tod und Verklärung"; Tchaikowsky's "Pathetic" Symphony, and "Francesca da Rimini"; Liszt's "Les Preludes" and overtures by Goldmark, Weber, Cornelius, Wagner and Elgar.

The choral works chosen are "full of interest if some are a trifle archaic. Handel's 'Messiah' will again receive only one performance, after the wise precedent of last season. 'Judas Maccabæus' is also billed and Mendelssohn's 'Hymn of Praise' and 'St. Paul.' The most attractive are Brahms's 'Requiem' and Elgar's 'Gerontius,' and 'Omar Khayyam' is promised for the second time under Granville Bantocks baton. The final concert will be noteworthy in the first act of 'Die Walküre' with the Covent Garden cast."

Prominent in a long list of soloists are the names of Lady Hallé, Teresa Carreño, Ferruccio Busoni, Pauline Donalda, Charles W. Clark, the American baritone; Horatio Connell, of Philadelphia; Lillian Blauvelt, Fritz Kreisler, Pablo Casals, the Spanish 'cellist; Siloti, Plunket Greene, Walter Hyde, Lengyel von Bagota, the Hungarian piano prodigy, and Egon Petri.

WHEN Joachim died last year young Franz von Vecsey, the erstwhile Wunderkind, felt himself somewhat at sea. He had been rescued from the consequences of the virtuoso pace he had unwittingly set himself when under Hubay's tutelage by the interest and intervention of the venerable master at the head of the Royal High School in Charlottenburg-Berlin, who prescribed for him a course of radical antidotal treatment, which soon began to take effect. For a year after Joachim's death the boy refrained almost entirely from appearing in public. Lately, however, he has again come forward for public inspection, and now, like his Russian colleague, Mischa Elman, who overshadowed him almost from the start, it is as a serious-minded

artist to be taken seriously, and no longer as a prodigy to be petted by the fair sex, that he claims attention.

It is evidently too early yet to form an opinion as to whether von Vecsey is going to fulfil the promise of his early years, which was recognized even by the adamant-hearted American critics who effectually applied the snuffer when he came here to conquer new worlds four years ago. But, while he seems to have reached a temporary standstill—or is it a *Durchgangperiode*?—his Berlin critics view him with complacent satisfaction.

"He no longer appears as a wonder-violinist in any respect, and that is well. At the moment he has reached a halt in his inner development. That matters not. His artistic foundation is so firm and so excellent that he will live through the 'physi-

another surprise by this unexpected leap into the ranks of professional pianists from the studio of Harold Bauer. Her principal number at her London debut will be Rubinstein's Concerto in D Minor. The enterprising press agent sees his duty and does it nobly, for he informs the English public that she is "an American young lady who has forsaken social gaiety for a professional career. The daughter of Judge P. Hamilton Gilhooley, one of America's foremost jurists, Miss Gilhooley spent her girlhood at Washington, the American seat of official and social life, and she has many friends in England and Europe whom she met through diplomatic and other channels"—the "other" doubtless includes the English Channel, where the subtle bonds of sympathy frequently draw fellow-sufferers together—"She spent several seasons in London, Paris and Berlin, and was presented at Court two years ago."

ON the seventieth anniversary of Georges Bizet's birth, a few weeks ago, Edouard

turesqueness and much freshness of coloring, but nothing else. There is no denying that other qualities, depth and breadth, for instance, are lacking, or that the two former are found far more marked in 'Carmen.' Perhaps Bizet must definitely remain the man of one opera, or at most two."

MAUD ALLAN, who is in a great measure responsible for the present sensational vogue of "Salomé" dances on the vaudeville stage, and who began her public career along more lofty lines, as a follower of Isadora Duncan, offers an explanation of her "Vision of Salomé," which she is still giving before English audiences, in her book, "My Life and Dancing," which has just come out. This Terpsichorean artist, who is an American when in Berlin and a Canadian in London, thus describes her conception of the incident that forms the basis of the dance:

"As a young girl, perhaps of some fourteen or fifteen years, the daughter of Herodias had been summoned to dance before Herod. And partly to please her mother, and partly to satisfy her own hardly realized ambitions, she had given of her best to satisfy the Tetrarch and his court. Then came the moment when Herod turned to her, and begged her to demand anything she wanted, and he would give it, even to the half of his kingdom. Her mother knew what to suggest to the child; it was the head of her enemy, John the Baptist, the man who had fearlessly upbraided both her and Herod for what he deemed an immoral union.

"All that scene had already been enacted, and now the child, left to herself, with all the weird experience of a great artistic success, succeeded by the grim and horrible tragedy, hears from the distance the music, bringing back to her, in all its vivid detail, the strange experience. And in a sort of dreamlike stupor she goes through it all again. Her imagination calls up the head of John the Baptist, while all the peculiar horror of a dance which had been rewarded in so brutal a fashion thrills through her nature. But it is not a real head; it is the head that came to her in a sort of waking vision. She turned to it with wonder and awe. Perhaps it could inspire her with some large thoughts about life and truth. She was half drawn to it, half repelled. Then, by a new turn or twist of fancy, the scene has changed. The head has disappeared, and the girl, with the weight upon her conscience of a good man's death, sinks upon the floor, wearied and outworn, overcharged with all the morbid incidents of an unforgettable day."

In beginning her first London engagement last Spring Miss Allan retained in her repertoire Mendelssohn's "Spring Song," Chopin's "Funeral March" and a few other vehicles of the kind of art in which she made her bid for public favor in Germany. In view of what Miss Duncan has achieved along the lines that were Miss Allan's first inspiration, it is anything but edifying to see an interpreter of ability betrayed into bypaths unworthy of high art ideals by gallery approval of the sensationally lurid.

AGNES NICHOLLS, one of England's most frequently heard sopranos, offered an unusual program at her recital in London the other day. The place of honor was assigned to "six songs of Ireland" by her accompanist, Hamilton Harty, entitled "Lookin' Back," "Dreaming," "A Lullaby," "Grace for Light," "Flame in the Skies at Sunset," and "At Sea." After these were placed two old Spanish melodies, "El Clavel" and "Rosario de la Aurora," arranged by Pedro de Zulueta; then Granville Bantock's "Eastern Love Song," Hubert Parry's "Where Shall the Lover Rest?"

[Continued on next page]



KATHARINE GOODSON AND JAN KUBELIK

Katharine Goodson, the English pianist, who will reach the Pacific Coast on January 1, to begin her third tour of this country, Jan Kubelik, the Bohemian violinist, who is playing in London now, and Mme. Kubelik are warm friends, and spend a great deal of their leisure time together when they happen to be in the same city. In the picture here reproduced the pianist is imitating the violinist's playing, while her companion is applying her methods in an attempt to draw music out of wood.

ogonomy-lacking' years of youth without injury." This is from the pen of Paul Schwes in the *Allgemeine Musik-Zeitung*.

WHO is Marian Gilhooley? some of London's concert-goers are asking, for the young American of that name is billed to appear at Queen's Hall next Wednesday, associated with Lillian Blauvelt. It is to be a Gilhooley concert primarily—Mme. Blauvelt and the Queen's Hall Orchestra, under Henry Wood, have been engaged to assist her.

Miss Gilhooley, as has already been mentioned in these columns, is a Mrs. Laurie—she surprised her friends by changing her estate about a year ago—but she prefers to appear before the public shorn of her matronly dignity. Known to serious students who knew her in Berlin and Paris as in a position to indulge every impulse, no matter how erratic, she has "sprung"

Colonne devoted the program of his Sunday orchestra concert in Paris to the music of the composer whose "Carmen" so overshadowed his other works that but little is generally known of them. The Paris correspondent of the *London Daily Telegraph* has this verdict to offer: "At the close of the concert I am afraid we most of us came to the conclusion that they deserve little better fame, and that the popular opinion which merely calls Bizet the composer of 'Carmen'—we may add, however, the 'Pêcheurs de Perles'—is right, after all. In airs for tenor and soprano from 'Djamileh,' brought out in 1872, and played only eleven times in France, and in 'Roma,' which—though styled a Symphony, it would be more properly described as a Symphonic Fantasy—was partly written while Bizet, having won the *Grand Prix de Rome*, was an inmate of the French Government's Medici Villa, we noted both pic-

SPALDING

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and Cyril Scott's "Blackbird Song." Earlier in the evening she sang Purall's cantata, "From Rosy Bowers," Weingartner's "Datura Suarolens," Hugo Wolf's "Geh', Geliebte, Geh' jetzt," and "La Marion!" and songs by Strauss and Tchaikowsky.

J. L. H.

"EUGEN ONEGIN" GIVEN AT THE DRESDEN OPERA

Tschaikowsky's Work Is Well Received
by Public—First Philharmonic
Concert

DRESDEN, Nov. 2.—"Eugen Onegin" was brought out at the Court Opera with great success last week, the intimate charm of the Puschkin-Tschaikowsky work captivating the audience from the start. Ernst von Schuch again shone as a conductor, while with Carl Perron in the title rôle, Carl Burrian as *Lenski* and Fräulen von der Osten as *Tatjana*, the principal parts were admirably taken, Irene Chavanne Lhèvinne likewise deserving mention for her *Filipjevna*.

At the first Philharmonic Concert under H. Ploetner's able and experienced direction the soloists were Frau Preuse-Matzenauer, who sang an aria and several songs, and José Vianna da Motta, the Portuguese pianist, of Berlin, who played numbers by Saint-Saëns and Liszt. Both were well received.

For several decades the artistic activities of the Saxon capital have been reviewed by Ludwig Hartmann, the noted critic, whose portrait has just been published in *MUSICAL AMERICA*. Looking upon art not from the narrow standpoint of a one-sided critic, but on the broader plane of a man of wide culture, he holds his readers' attention by his charm of style and the acuteness of his critical judgment, which he expresses in a form equally palatable to the layman and the professional musician. As a result, his influence is very far-reaching. To him is due the credit of having interested the general public in Wagner's art, as in many other questions pertaining to the evolution of music. In his earliest period he composed his "Schwanenlied" and other familiar songs.

A. J.

Alice Nielson to Star Again

Alice Neilson, formerly a light opera star and for the past two years a leading member of Henry Russell's San Carlo Opera Company, singing such rôles as *Gilda*, *Mimi* and *Rosina*, has been engaged by the Schuberts to head an all-star cast in a revival of Balfe's "Bohemian Girl."

Kriens Quartet to Give Concert

The Christiaan Kriens String Quartet will give a concert at Carnegie Hall next Friday evening, assisted by Mme. Eleanor Foster-Kriens, concert pianist. The fol-

Dr. Mendelsohn, New York Conductor and Teacher, Advances Novel Ideas

J. Mendelsohn, Ph.D., the well-known New York teacher and student of pedagogy, claims that "Music develops the moral as well as the mental qualities of the student." As he further says, "Why should not a study of the sublime works of the great masters have an uplifting influence for the earnest student?"

Dr. Mendelsohn, who advances these somewhat novel ideas, is a German, and received his musical education in that country, but not, however, until he had completed his academic education and had received his degree of Ph.D. Like Schumann, his musical nature proved to be the stronger and after graduating he commenced the study of music in the Dresden Conservatory of Music, graduating from that institution; his study in composition was done under the direction of Felix Draeseke. After the completion of these studies he entered upon a musical career, and has conducted opera in various German musical centers and orchestra and oratorio in America. At present he is located in New York as a teacher of voice and piano.

Dr. Mendelsohn is more than a mere teacher of voice or piano. His education, because of its breadth, fitted him to teach music in the largest sense. His pupils are not only virtuosi; they are musicians. His influence is not confined to those who study with him, for he has lectured much and has written many articles, and a book, advocating his ideas of the pedagogical side

lowing program will be given: (1) Quartet, No. 21, E Major, Mozart; (2) "Aufschung," Schumann; "Warum," Schumann; "Valse Brillante," Chopin; "Hungarian," MacDowell; (3) Andante Cantabile, Tchaikowsky; (4) Quartet, B Flat Major, Christiaan Kriens; (5) Fantasie Brillante, Wieniawski; (6) Trio, Op. 42, Gade.

Eames, Spalding and Others in Concert

The Anti-Vivisection Society Concert took place in the Waldorf-Astoria, New York, Wednesday afternoon. Mme. Emma Eames, Albert Spalding, Philippe Coudert and Victor Herbert were among the artists who volunteered their services.

Nordica to Sing at a Benefit Concert

Mme. Lillian Nordica has been engaged to sing at a benefit concert, in the interests of the Newark, N. J., German Hospital, on March 10 and 11. Nordica has just completed a series of Southern engage-



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A Successful New York Teacher of Music

of music. His education and experience have made him an authority in these lines.

ments, where she was accorded a most enthusiastic reception. Both of her assisting artists, Emma Showers, pianist, and Frederick Hastings, baritone, as well as André Benoist, accompanist, are receiving a generous share of the honors of the tour.

Valuable Music Scores Exhibited

An exhibition of rare music manuscripts and relics, including the life and death masks of Rubinstein, an original manuscript of Mozart and letters of Beethoven, Liszt and others, are on view at the musical manuscript exhibition in connection with the historical conference and bazaar at the Hotel Plaza, New York, which opens this week.

Clyde A. Nichols's New Position

DETROIT, MICH., Nov. 9.—Clyde A. Nichols, tenor, director of St. Andrew's Presbyterian Church chorus choir of thirty voices, Windsor, Ont., has resigned and accepted the position offered him October

1, as tenor soloist of the North Woodward M. E. Church of Detroit, Mich., one of the best positions of its kind in the city. He was director of St. Andrew's choir for two years. Mr. Nichols is a pupil of Frederick Bristol, of New York, and has been teaching in Detroit for the past eight years.

RECITALS BY ORGANISTS OF THE AMERICAN GUILD

Eleven Programs for Greater New York Series Announced—Frank Wright Plays Monday

The American Guild of Organists announces its second series of free organ recitals in Greater New York, as follows:

Monday, November 16, 8:15 P.M., Frank Wright, Mus. Bach., A. G. O., Grace Church, Brooklyn Heights.

Thursday, November 19, 8:15 P.M., F. W. Schlieder, Mus. Bach., First Methodist Church, Montclair, N. J.

Monday, November 23, 8:15 P.M., Warren R. Hedden, F. A. G. O., Mus. Bach., Church of the Incarnation, Manhattan.

Monday, November 30, 4 P.M., Walter Henry Hall, A. G. O., St. James Church, Manhattan.

Monday, December 7, 8:15 P.M., Clifford Demarest, F. A. G. O., Reformed Church on the Heights, Brooklyn.

Monday, December 14, 8:15 P.M., Gottfried Federlein, F. A. G. O., Church of the Resurrection, Seventy-fourth street and Park avenue, Manhattan.

Wednesday, December 30, 8:15 P.M., H. Brooks Day, F. A. G. O., St. Luke's Church, Clifton avenue, near Fulton street, Brooklyn.

Thursday, January 7, 1909, 8:15 P.M., Laura P. Ward, A. A. G. O., St. Luke's Church, Montclair, N. J.

Monday, January 11, 8:15 P.M., Samuel A. Baldwin, F. A. G. O., Great Hall of the College of the City of New York, Manhattan.

Tuesday, January 19, 8:15 P.M., Albert R. Norton, A. A. G. O., Simpson M. E. Church, Brooklyn.

Monday, January 25, 4 P.M., J. Warren Andrews, A. G. O., Church of the Divine Paternity, Manhattan.

Nathan Fryer's First Recital

Nathan Fryer, the young American pianist who is now touring this country, gave his first New York recital in Mendelssohn Hall Wednesday afternoon, presenting the following program: Passacaglia, Bach-d'Albert; Sonata, op. 42, Schubert; Ballade, Debussy; two preludes, Heller; Canzonetta Toscana, Leschetizky; Rhapsodie, B minor, op. 79, No. 1, Brahms; Nocturne, op. 15, No. 1, Etude, op. 25, No. 2, Scherzo, op. 20, No. 20, Chopin; Carnival Mignon, op. 48, Schuetz. The recital will be reviewed in *MUSICAL AMERICA* next week.

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'CELLIST WINS FAVORABLE COMMENT

Virginia Stickney, of Boston, Is
Establishing Fine Record
in Concert Work

BOSTON, Nov. 9.—Virginia T. Stickney, for the past five years a pupil of Josef Adamowski, the distinguished 'cellist of the Adamowski Trio, and a member of the faculty of the New England Conservatory of Music, is one of the young women 'cellists of Boston who has already met with marked success in her public appearances, and whose future is of the brightest.

In addition to her study of the 'cello under Mr. Adamowski, Miss Stickney has devoted considerable time to the study of harmony and the piano, and is now a member of the senior class at the Conservatory. Last season she played many times publicly and at private recitals in and around Boston and was soloist at the first concert given by the Conservatory Orchestra this season, when she was recalled many times after her solos.

At the third concert this season by advanced students at the Conservatory, Miss Stickney played two selections from Popper's Suite for 'cello, "In the Forest," and also a 'cello obbligato for Miss Schwartz, who sang Massenet's "Elegie."

Miss Stickney came to take up the serious study of the 'cello in a rather interesting manner. For several years she had studied the violin, and when she and her sister and two young women friends were discussing plans for forming a string quartet it seemed very difficult to find a 'cellist, and so Miss Stickney decided to play the 'cello herself. She derived so much pleasure from her playing of this instrument that her interest in it increased until she finally became a pupil of Mr. Adamowski, and has since become one of his most successful pupils. On occasions when Mr. Adamowski is absent for a day or two, he turns over his teaching to Miss Stickney, who has proven to be a most able assistant.

D. L. L.



VIRGINIA T. STICKNEY

She Is Gaining Recognition as a Highly
Efficient 'Cellist in Boston

AKRON CLUB ACTIVE

Varied Series of Concerts by Foreign
and Local Talent Arranged

AKRON, O., Nov. 9.—The Tuesday Musical Club has entered upon another season, one that promises to be the most prosperous in the organization's history.

A series of three special concerts has been arranged in addition to the afternoon concerts, and at the first of these, on November 25, the program will be supplied by Josef Lhévinne, the pianist, and the Tuesday Musical Club Chorus, of which H. Evan Williams is the director. At the second, on February 10, Max Bruch's "Arminius" will be sung, with Florence Mulford, contralto; Frank Ormsby, tenor, and J. Humbird Duffy, baritone, as soloists. At the third Gounod's "Faust" will be produced, with assisting soloists.

The afternoon musicales, which began last week with Millicent Brennan, of Columbus, as the special soloist, and will end on May 11 with an Egyptian Operetta, will have many features of interest. As special attractions in the series Kitty Cheatham, the *diseuse*, has been engaged for a re-

cital of characteristic songs on November 24, and Cecil Fanning, baritone, assisted by H. B. Turpin, will give a recital on April 13. The officers of the clubs are Mrs. F. A. Seiberling, honorary president; Mrs. D. S. Bowman, president; L. J. Bechtel, treasurer; H. Evan Williams is the musical director, and Katharine Bruot, the accompanist. For the study section Mrs. A. E. Heintzelmann is the chairman, Mrs. R. M. Wannamaker, director of programs, and Beatrice McCue, secretary. The evening section has E. W. Brouse as chairman, W. E. Snyder as secretary and George H. Stubbs as librarian.

Give Concert in Baltimore

BALTIMORE, Nov. 9.—An elaborate musical program was given recently in connection with the dramatic recital of the Kendall College of Expression at the Academy of Music concert hall, by Clara Ascherfeld, pianist; Louise Randolph and Alan Houghton, vocalists, all teachers of the Peabody Conservatory. Miss Ascherfeld played Liszt's "Dream of Love," and Wagner-Liszt's spinning song from "The Flying Dutchman." Louise Randolph sang

"Lowener the Ballatella" from "Pagliacci" (Italian), and "The Lass With the Delicate Air," an old English song. Alan Houghton's offerings were an aria from "La Gioconda," Steven's "Sigh No More, Ladies," and Genari's "Who'll Buy My Lauende?"

W. J. R.

BALTIMORE CHORUS HEARD

Germania Männerchor Gives the First
Concert of Its Season

BALTIMORE, Nov. 9.—The Germania Männerchor gave its first concert of the season at the society's hall before a large and appreciative audience. The opening number was a song of greeting by Rev. Julius Hofmann, set to music by Theodore Hemberger, director of the society. Several numbers which will be sung at next year's sängerfest were given. A feature of the concert was the singing by the mixed chorus of eighty male and sixty female voices. Mrs. Steinmuller was the accompanist. Hattie M. Goettling, of the Ladies' Chorus, made her first appearance as a soprano soloist, singing Berger's "The Goldfinch." Miss Goettling is a pupil of W. Edward Heimendahl, of the Peabody Conservatory. Bart Wirtz, 'cellist, played Howard Brockway's Suite in E Minor, Op. 35, with Mr. Brockway accompanist. Mr. Brockway's solo numbers were his own piano compositions, Romance, Op. 21, No. 3; Serenade, Op. 28, and Valse Caprice, Op. 21, No. 4. The members of the music committee were Charles Zimmerman, August H. Martin, Karl Buselmeier and Adolf C. Bernhardt.

W. J. R.

MONTREAL ORCHESTRA'S PLANS

Players from Eastern Symphony Soci-
eties Engaged for This Season

MONTREAL, CAN., Nov. 9.—The Montreal Symphony Orchestra, J. J. Goulet, director, and Emil Taranto, concert-master, will give a series of six concerts during the Winter on November 27, December 11, January 15 and 29, and February 12 and 26. The number of men in the orchestra has been largely increased from former members of the Pittsburgh, Philadelphia, New York and Cincinnati orchestras.

Dr. Perrin, formerly organist of Canterbury Cathedral, and now head of the McGill Conservatorium, was heard in the first of a series of four organ recitals on October 31.

TO DISCUSS SCHOOL MUSIC

Nebraska Teachers Will Devote After-
noon to Subject in Lincoln

LINCOLN, NEB., Nov. 9.—During the convention of school teachers in this city on November 11, 12 and 13, an afternoon will be devoted to the discussion of music in the public schools. The subjects to be discussed will include "The high school, and the private school, teachers as supervisors," "Allowing credit for music in grades and high schools," and "The boy problem in the upper grades."

These lectures will be illustrated and time will be allowed for discussion in which teachers and superintendents, as well as musicians, will participate. The "Messiah" will be given during the convention with the assistance of a large chorus and organ. The director will be H. G. Probasco.

MAHLER TO REHEARSE
DAMROSCH ORCHESTRAWill Arrive Next Week and Begin
Preparations for Three Carnegie
Hall Concerts

Gustav Mahler, in a letter to Walter Damrosch, announces that he will reach New York on November 21, in time to begin rehearsals for the three Symphony Society concerts he has been invited to conduct. The dates of the Mahler concerts will be Sunday afternoon, November 29; Tuesday evening, December 8, and Sunday afternoon, December 13.

From the time of his arrival until December 13 Mr. Mahler will have the orchestra of the Symphony Society at his entire disposal for rehearsals, mornings, afternoons and evenings.

The chorus parts of Mahler's Second Symphony will be sung by the chorus of the Oratorio Society, which Frank Damrosch is personally preparing for that occasion. The soprano and alto solos in the Mahler Symphony will be sung by Laura L. Combs and Nevada Van der Veer.

On account of the many extra instruments required for the Mahler Symphony, the orchestra will be increased to 115 musicians.

CHAMINADE'S NEW ASSISTANTS

American Artists Will Appear in Her
Next Carnegie Hall Program

At Mme. Chaminade's farewell concert in America, Tuesday afternoon, December 15, at Carnegie Hall, she will be assisted by an entirely new company of artists. Mme. Jeanne Jomelli, who has made a brilliant concert success this season, and the well-known American tenor, Dr. Franklin Lawson, will be the vocalists of the occasion, accompanied by the composer at the piano. In addition to the vocal numbers and the piano solos by Mme. Chaminade, there will be a Chaminade Trio for piano, violin and 'cello, rendered by the composer, Eduard Dethier, the young Belgian violinist, and Darbshire Jones, the English 'cellist, who makes his American debut at Hermann Klein's Sunday Concert on November 15. Charles Gilbert Spross will be second pianist.

Chaminade's original intention was to give only one New York concert, but so many were turned away for lack of room on the occasion of her first recital that a second was decided on, with an entire change of program. Arrangements are in the hands of R. E. Johnston.

Vilim's Pupils Play Novelties

CHICAGO, ILL., Nov. 9.—The students and faculty of the American Violin School, Joseph Vilim, director, gave a recital in Kimball Hall to-day. Besides many of the standard violin compositions, the program contained novelties, several played for the first time in America, by Henriot Levy, F. C. Bornschein, Louis C. Tipton, Franz Ondricek and Rudolf Friml. The pupils evinced good instruction, both in solo and ensemble work.

Frances Alda, the Australian acquisition to the Metropolitan's soprano forces, figured in an automobile accident in Paris recently, just after her arrival from South America.

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ANNOUNCE CONCERTS OF AMERICAN COMPOSITIONS

Music Society Will Give Native Talent
an Opportunity—Francis Rogers
Engaged as Soloist

Plans will soon be announced for a series of three concerts composed entirely of music written by American composers which are to be given during the season in New York. The concerts are to be given by the New York Center of the American Music Society, of which the New York branch was recently formed in this city.

The first concert will probably take place either in December or January, and will consist of songs by American composers. The soloist will be Francis Rogers, the baritone. The second concert will be devoted to chamber music, and will have for a soloist a prominent operatic singer. The instrumental music will be furnished by musicians of prominence.

The last concert will be in April, and will consist of selections by the full New York Symphony Orchestra under the leadership of Walter Damrosch. The first two concerts will probably be given in Mendelssohn Hall, and the last in Carnegie Hall.

Thomas Tryon, the Secretary of the new organization, said this week at his office, No. 41 Union Square, that the purpose of the society is to encourage the young American composer, and to give his works a hearing.

KNEISEL QUARTET MATINEES

Evening Concerts So Popular that Supplementary Series Is Planned

The Kneisel Quartet will give the first concert of its regular series of chamber music concerts at Mendelssohn Hall on Friday evening, November 17, with Courtlandt Palmer as assisting artist. Mr. Palmer will play with the quartet his quintet in A minor for piano and strings, which was performed for the first time in Paris last season.

The demand for tickets to these concerts is so great that Mendelssohn Hall will not accommodate all those desiring seats, and Mr. Kneisel has been approached on the subject of giving a supplementary series of three matinees for the accommodation of those wishing to hear the quartet, who are unable to obtain seats by reason of the large regular subscription to the evening concerts. Among these are many persons living outside the city, who are practically exiled from the concerts by the discomforts of night travel. Some years ago formal request came from lovers of chamber music who were thus situated.

Maria Gay, the Metropolitan's new *Carmen*, sang at Odessa just before sailing for New York. Owing to the cholera scare she had to crowd her last seven appearances into one week.

Philipp Scharwenka's new "Sinfonia brevis" was recently played at Nordhausen.

More Than 1,000 Boston Singers Have Received Training Under Mr. Stevens

BOSTON, Nov. 9.—A record of twenty years of successful vocal teaching, during which more than 1,000 pupils, of whom nearly 200 are now professional singers and teachers, have been instructed, and during the early part of which an immense amount of public work was done is something of which any professional musician might well be proud. This is the record of Charles B. Stevens, who has just opened his studio in the Steinert Building for his eighth season in Boston with one of the largest classes in the history of his teaching.

Although a skillful conductor and an artistic singer, Mr. Stevens has chosen to be a voice specialist, and during all these years had the one object in view, i.e., to master the art of voice and the science of imparting it to others. The extent of his reputation as an instructor in the art of singing is indicated by the fact that his services have been sought by students from fourteen different states of the Union.

Mr. Stevens numbers among his pupils Sydney L. Wrightson, director of the Washington College of Music; Charles J. Cragg, director of the vocal department in the Detroit College of Music, and Hamilton Hopkins, who last year made his debut in grand opera in Italy with pronounced success under the stage name of Carlo Felpi. John R. Jones, baritone soloist in Porter Street Church, Brockton, is another pupil who has met with success in



CHARLES B. STEVENS

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church and concert work. Harriette C. Westcott, contralto, his assistant teacher, is a skillful accompanist and coach, a singer of taste and an efficient teacher.

D. L. L.

Chaminade Home for Christmas

Had not Mme. Chaminade promised to be back in France in time to celebrate Christmas, her managers could easily have arranged a much longer tour for her. Chaminade sails on December 18, her farewell appearance in America being on the afternoon of December 15, at Carnegie Hall. In the meantime she is to appear in Columbus, Boston, Brooklyn, Philadelphia, Washington, Milwaukee, Chicago, Indianapolis, and other cities en route.

Mexico Wants to Hear Caruso

The City of Mexico is making a strong effort to secure Enrico Caruso for a special engagement at the Opera there subsidized by the Government, at the close of his New York season. The management has offered the tenor \$3,000 a performance for ten appearances.

Peabody Alumni Elect Officers

BALTIMORE, Nov. 9.—The Peabody Alumni Association has elected the following

officers for the coming year: George Simmons, first vice-president; May Garretson Evans second vice-president; Frederick R. Huber, treasurer; Louise Randolph, recording secretary; Bertha Leary, corresponding secretary; Clara Ascherfeld, chairman of executive committee. Harold Randolph is president.

W. J. R.

Arthur Mees to Direct in Newark

NEWARK, N. J., Nov. 9.—The management of the Orange Mendelssohn Union announces that Arthur Mees, director of the Worcester Festivals, will again direct the season's work. The principal composition to be performed at the first concert in January will be Elgar's "Banner of St. George."

The newly organized Spohr Society in Cassel, Germany, plans a production of its patron saint's opera, "Jessonda."

Walter Hyde, the English tenor, has not accepted the engagement offered him at the Munich Court Opera.

GERMAN CHORUSES IN COLUMBUS CELEBRATE

Indianapolis Joins Local Societies in
Concert—Kaiser's Medal Officially
Received

COLUMBUS, O., Nov. 8.—Monday night was a gala night indeed with Columbus musicians—especially the German portion. Memorial hall not only showed a large and enthusiastic assembly in the audience, but on the stage were massed all the best men's singing societies of Columbus and of Indianapolis.

Hermann Ebeling, leader of the Columbus Männerchor, led the massed choruses and also opened the program with the overture from "Lohengrin," played on the new organ, and later accompanied Jeanne Jomelli—one of the assisting artists—with the piano.

Hans von Schiller, of Chicago, won great applause with his several piano solos and marked attention was also given to the singing of the old Orpheus club (which for a long time has been seemingly dead) under the splendid leadership of Theodore Schneider.

During the intermission great enthusiasm prevailed while Director Schmitt, of the Cincinnati Männerchor, presented to the Columbus Männerchor a medal from Emperor William for the sixty years they have so faithfully studied German songs and literature.

The Women's Music Club opened its season with a most artistic concert given by Mme. Cecile Chaminade, Mlle. Yvonne St. André, and Ernest Groom.

The Music Club has begun the year with over three thousand members and tickets are still being issued. The next artist will be Wilhelm Middelschulte, who, with Cecile Fanning, baritone, will give a concert on November 24.

H. B. S.

ENGLISH CHOIR IN BUFFALO

Organist Vincent Gives Recital—Lectures for Orchestra Patrons

BUFFALO, N. Y., Nov. 9.—Dr. Coward and the Sheffield Choir will be here to-night for a concert to be given before an audience that will fill every part of Convention Hall; the sale of seats has been the largest of any in recent years.

On Sunday afternoon Henry B. Vincent, organist at Chautauqua, and conductor of the band and orchestra at that place, gave an organ recital in Convention Hall, assisted by Alfred Wooler, tenor. The program was modern, and contained numbers by Dubois, Dvorak, Chaminade, Clark and Shelley.

The promoters of the concerts of the Buffalo Orchestral Society have decided to arouse more interest in the programs by having a series of lectures explanatory of the orchestra and its music. The lecturer will be Mary Howard, a well-known lecturer on musical subjects. The lectures will be free.

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MARY GARDEN AS A JUGGLER

Singing Actress Says the Massenet Opera Appeals to Her More than Any Other

Although more publicity is being given to her approaching appearance as *Salomé* in the Strauss opera of that name than to the other new rôle she is to sing at the Manhattan this season, Mary Garden declares that Massenet's "Le Jongleur de Notre Dame," in which she will take the name part, originally written for a tenor, had captured her heart more than any other work she has yet studied.

"It would seem that my whole career depended upon my *Salomé* performance, to judge from the curiosity people seem to have in the forthcoming opera," said Miss Garden to a New York American reporter a few days ago, "but in my entire life I have never found an opera which so appeals to me as 'Le Jongleur.' It is exquisitely beautiful and I love that boy's part. Let me say right here that *Salomé* as I present it, will have nothing offensive about it. I do not believe in the nude. The *Salomé* I intend to give will only appeal to clean-minded people looking for an artistic performance."

"I read in the papers that some of the Philadelphia preachers are to meet and pass rules or some such thing that the Philadelphia Opera House will be closed to my *Salomé*. Well, we will see about that," with a determined tap of her toe. "I think if I am clothed in my right mind and other things besides I will appear as billed in the City of Brotherly Love with my beautiful *Salomé*. And they won't die of heart failure or shock if they choose to see it, either."

"Americans are too prone to the materialistic, anyway. It is really too bad. They all went to see 'Trilby' just because of that 'altogether' report about it. *Salomé* and other things they go to see in the same way. Not all of them, but many do. I am sure that they will outgrow that taste and become fond of an opera for its art. There is nothing so ugly, to my way of thinking, as the obviously nude. I am no prude, but for artistic reasons I would not appear in the nude or half nude. It is vulgar, where art is concerned."

"The *Salomé* dance is to be very beautiful, beginning first with a slow rhythmic movement and ending with a perfect frenzy of motion. Of course there is no toe or fancy dancing, these things were unknown in the days of *Salomé*, but the dance, as I intend to give it, will be more poetic and wonderfully sinuous and rhythmic, if I dance it as I hope to."

As the *Jongleur* Miss Garden will wear, instead of trousers, tights and a long tunic. She will use an old French *vielle* and will dance and do some juggling, as well.

Nana Driscoll Heard

At Cold Springs, N. Y., an enjoyable concert was given recently by Nana Driscoll, the accomplished tympani player, Olga Severina, cellist, and the Misses Love and Watson, who joined Mme. Severina in trios. There was much applause for all of the performers, the playing of Mme. Driscoll and Mme. Severina making an especially favorable impression.

FIRST BIG FESTIVAL
PLANNED IN FLORIDA

Choral Society of DeLand Rehearses
for Concert Series to Be
Given in February

DELAND, FLA., Nov. 9.—The Choral Society is planning for this city the first great music festival ever held in Florida. This society, under the direction of O. A. Morse, has given many single concerts in past years, performing, with adequate soloists, the "Messiah," the "Holy City" and the "Creation." Owing to the encouraging reception of these concerts the society, which numbers 104 members, has planned to give five concerts on February 10, 11 and 12.

Two works, the "Messiah" and the "Elijah," will be performed, with the following soloists: Genevieve Clark Wilson, soprano; Rose Lutzer Gannon, contralto; John Miller, tenor, and Arthur Middleton, bass. The attractions, besides these works, will consist of an organ recital on the great organ of Stetson University, an orchestral concert and an illustrated lecture on Franz Schubert. The Choral Society, which will furnish much of the music at the festival, is now rehearsing and will present a fine ensemble, having been organized since 1904.

The festival plans are attracting much notice in this State because nothing of the kind has ever been attempted here before, and it is expected that a permanent organization will result.

The managers of Stetson University have consented to allow the university auditorium to be used for the festival concerts. This beautiful chapel, seating 1,000 people, with its great three manual organ, one of the most complete in the South, will add much to the festival. Many inquiries are already coming, and indications point to a large attendance from all over the State.

MUSIC IN PROVIDENCE

Song Recital by Local Artists—Arion Club Rehearsing

PROVIDENCE, R. I., Nov. 9.—Edith Marion Glines, assisted by Mary W. Brooks, violinist, and Gene Ware, pianist, gave a song recital in Churchill House on Friday evening. Miss Glines displayed a well trained voice, and with the assisting artists was favorably received by the large audience.

Hans Schneider will give three lecture-recitals on musical subjects in the parlors of the school. The ninety-first recital of the pupils of the school was given on November 4.

The Arion Club has begun rehearsing on Saint-Saëns "Samson and Delila," which will be presented shortly.

Gracia Ricardo, the American soprano, is now living in Augsburgstrasse, Berlin.

AN AMBITIOUS SINGER

Esther J. Davis, Formerly of Manhattan Opera Chorus, Enters Concert Field

The career of Esther J. Davis, the contralto, is an example of what can be done by a conscientious worker who is possessed of talent. She began her operatic work in the chorus of the Manhattan Opera House,



ESTHER J. DAVIS

after having studied in New York, and graduated from that into a part in the Abramson Opera Company of last season. She has also been engaged to sing at the Hippodrome concerts under the direction of Manuel Klein, and appeared there in a recent program. Miss Davis is busily engaged in studying languages, and in fitting herself for study in Europe, after which she expects to sing in grand opera.

ESTABLISH KOTZSCHMAR FUND

New England Friends of Dead Musician Honor His Memory

PORTLAND, ME., Nov. 9.—The friends of Hermann Kotzschmar, who died in this city last April, are planning to establish a memorial in the shape of a permanent fund, the income of which is to be used to assist in the education of worthy music students. One thousand dollars has been given by Mrs. Kotzschmar and contributions are also being received from his many pupils.

Hermann Kotzschmar was a German, who early came to America, settling in Portland. His principal work was in teaching, composing, playing (he was an organist of great ability), and directing choral societies. He was well known in the musical world.

ST. LOUIS ORCHESTRA
RESUMES ITS WORK

Many Musical Clubs of the City
Begin Rehearsals for
Concerts

ST. LOUIS, Mo., Nov. 9.—The St. Louis Symphony Orchestra will open the season on Thursday with a program containing Charpentier's "Impressions of Italy," Goldmark's "Sakuntala" overture, the "Waldweben" from Wagner's "Siegfried," and Tchaikowsky's Theme and Variations from the Third Suite. The soloist will be Mme. Jomelli. An effort is being made to concentrate for the orchestra all of the musical support of the city and the prospects for the permanency of the organization are exceptionally bright. There has been a large advance sale of season tickets.

The many musical clubs of the city have begun active work and among those which have announced programs, or initial rehearsals, are the Morning Choral Club, the Rubinstein Club, the Stage Presence Club, the Orpheus Musical Society, the Apollo Club, the Union Musical Club and the Morning Etude Club. The Beethoven Conservatory of Music and Miss Hoyer announce pupils' recitals for the near future.

The musical services in the various churches are again beginning and among the works to be given soon are Coomb's "Vision of St. John," by the choir of St. George Chapel, and Gounod's "Gallia," by the choir of Union M. E. Church. The Central Presbyterian Church announces an organ recital of exceptional interest, the players being A. P. Cochran, Rodney Saylor, Charles Galloway, James T. Quarles, A. S. Epstein and E. R. Kroeger.

Hugo Olk, the concertmaster of the symphony orchestra, has organized a trio with Ernest Strang, pianist, and P. O. Anton, cellist, and will give a series of recitals during the season. These will be the first trio recitals in St. Louis in twelve years.

Seattle Composer Gives Concert

SEATTLE, WASH., Nov. 9.—Adolf Edgren, a well-known musician and composer of this city, recently celebrated his fiftieth birthday with a concert in the Swedish Lutheran Church. The program was given with the assistance of Mrs. Edgren and Lalla Sandstedt, soloists, and the Oratorio Society and Orchestra, and contained among other numbers the following compositions by Mr. Edgren: a setting of the 121st Psalm, a march, dedicated to President Roosevelt; "Nature's Song," and a Jubilee Song for solo, quartet and chorus. A reception was given after the concert.

Emile Sauret, the violinist, who has been living in Geneva and Berlin since he left Chicago, is now settled down to teaching in London.

Marguerite Sylva has been singing *Carmen* and *Santuzza* in Biarritz.

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THE MUSICAL AMERICA COMPANY PUBLISHERS

Published Every Saturday at
135 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY,
John C. Freund, President, address 135 Fifth Ave., New York
Milton Weil, Treasurer, address 135 Fifth Ave., New York
Leopold Levy, Secretary, address 135 Fifth Ave., New York

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JOHN LAVINE, Manager for the Musical Profession

SUBSCRIPTIONS

For One Year (including Postage) . \$2.00
Canada (including Postage) . . . 3.00
Foreign (including Postage) . . . 3.00
Single Copies10

Telephones: 5070-5071-642 Gramercy
(Private Branch Exchange Connecting all Departments)

New York, Saturday, November 14, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

We Report Progress

With this issue, MUSICAL AMERICA enters on the fourth year of its reappearance in an altered and, we trust, improved form. The editors and publishers beg to report progress. The fact that the paper has successfully passed through one of the most serious panics the country has ever known, which affected the musical world, and especially the musical industries, to a notable extent, shows that it has inherent strength. It also shows that there is a legitimate demand for such a publication, and that it has won friends who are ready to stand by it and are in sympathy with its policies and methods.

The fundamental idea on which the paper was started was to provide a clean, musical "newspaper," not alone for the profession, but for the large number of people who take an intelligent interest in music and musical affairs. The subscription rates of papers to-day are relatively so small compared with the large cost of producing them, that reliance must be placed, for income, principally upon the advertising. The proposition before the editors and publishers was how to provide a medium for advertisers which should give them a business return—in other words, which should produce definite results—and in this respect the paper can claim, with some pride, that it has been successful, for managers as well as artists and teachers who have advertised in it have admitted that they have had results therefrom, in many cases far superior to those obtained from any other similar publication.

There is scarcely a town in which a number of subscribers to MUSICAL AMERICA cannot be found to-day, while the circulation of the paper has also increased abroad. The raise of the subscription price from \$1 to \$2 caused a loss of some subscribers; this was, however, more than made up by new subscribers, so that to-day MUSICAL AMERICA can, with confidence, assure its

advertisers that they have the benefit of a far larger circulation than that enjoyed by any other similar publication of its class.

It may be well to repeat, here, that however able a musical paper may be, if it be primarily published for the benefit of professionals, and is principally read by them, it cannot offer a satisfactory advertising medium to members of the profession, for the plain reason that members of the profession do not get their sustenance from other members of the profession, but from the musical public.

It is to the musical public that MUSICAL AMERICA makes its appeal, and it has already succeeded far beyond the expectations of its projectors.

The great majority of the subscribers and readers of this paper are those who buy tickets for concerts, for recitals, for the opera; who send their children to be educated at musical schools or conservatories, or to teachers, or have teachers come to their homes. This means that MUSICAL AMERICA is primarily a "home paper," and that is what gives it its strength and its value, and also enables it to offer an honorable and satisfactory return to its advertisers.

From the outset it was determined that the paper should have but two sources of revenue, to be derived from subscriptions and advertising exclusively. The profession has already discovered that it has not to pay for pictures, that it has not to pay for advertising under the guise of "news" or "articles," and that the humblest or the most distinguished member of the profession can get a hearing without pay; and furthermore, that only the most legitimate means known to the reputable press are ever used to secure business by the representatives of the paper.

This is so vastly different from what the profession has for years been accustomed to that it has unquestionably won many friends who are staunch supporters of the paper, speak well of it and have become interested in its growth and success. This growth has from time to time necessitated an increase in its size, and with this issue the paper is permanently enlarged to 28 pages.

The editors desire to thank those who have supported it, and especially those who have been of service in contributing information, articles, pictures and news matter to its columns, from time to time. It will no doubt interest the readers of the paper to know that some of the most distinguished artists, not only in this country, but who visit us from abroad, have made it their special business to secure subscriptions for the paper. Last season one of the leading tenors who was here, as an instance of his personal good will, induced over fifty of his friends in Europe to subscribe for the paper. Many other similar instances could be given.

Proceeding thus on a basis of good work, clean methods and enterprise, the paper will continue to grow, will continue to increase its prestige and standing, and so, in time, make good the claim it made at the outset, that it had "risen to chronicle the national endeavor, the national work in music, and to establish a principle—the principle of honesty and justice in musical journalism."

John C. Freund

Max Fiedler's New York Reception

Max Fiedler, having convinced the Boston public with his first four pairs of concerts that he is a musical personality sufficiently individual and pronounced to command the serious attention and admiration of the weekly patrons of its far-famed Symphony Orchestra, faced the most trying ordeal in store for him when he made his bow at the head of the Boston organization in New York last week.

The personal equation enters into the relationship between artist and audience probably less in the metropolis than in any other

American city, for obvious reasons; its coldness is proverbial, it is singularly sensitive about being betrayed into premature approval of any newcomer on trial. Wherefore, the popular demonstration on Thursday evening of last week left no doubt, whatever, as to the impression the new conductor made upon the Boston orchestra's New York friends. The attitude of the critics was strikingly at variance with that of the Boston critics after Mr. Fiedler's first concert in the Hub, but as no one is likely to suppose that the sum total of musical erudition among the leading critics is exceeded by that of the leading lights among their metropolitan confrères, the public will not be disturbed, and will feel free to enjoy this season's concerts as it individually pleases.

Whether Herr Fiedler is a man cut out on the same lines as his predecessor is beside the point; he is an authoritative musician of clearly defined and forceful temperament, and the unspoiled music lover, to whom destructive criticism makes little or no appeal, will take satisfaction in remembering Louis C. Elson's essentially sane and well-poised estimates of the Boston Symphony's conductors and the newcomer's position in regard to them, quoted a few weeks ago in these columns.

The Coming of Ludwig Wüllner

The coming of Dr. Ludwig Wüllner is an event of deeper significance than attaches to the mere announcement of the visit of another newcomer. This artist's reputation, extending over the length and breadth of Europe, has long been familiar to the musicians in this country who keep in touch with the music life in the Continental capitals, while many who have been abroad during the Winter months and in London for the Spring season have become enrolled among his staunch admirers.

Wüllner comes not so much as a concert and recital singer, in the ordinary acceptance of the term, as in the capacity of an interpreter, an adept in revealing and convincingly presenting the dramatic, poetic, romantic or subtly atmospheric significance of the masterpieces in song form of the great composers. He succeeds in creating his effects, commanding intellectual and emotional response on the part of his listeners, without calling attention to the mere means of expression; and in this he is a representative of the highest in German lyric art. In running the gamut of song literature, from Beethoven, through Schubert and Schumann, to Brahms, Hugo Wolf and Strauss, no less than in his powerful expositions of Byron's "Manfred," with Schumann's music, and Ernst von Wildenbruch's "The Witch's Song," with the music Max Schillings has supplied, Dr. Wüllner's comprehensive experience on both the dramatic and operatic stages stands him in good stead, providing him with rare equipment.

He has beaten out an individual Art path, which his natural abilities and inclinations and his varied public career in different realms of the school of expression have combined in enabling him to accomplish. His work is, in a sense, unique; moreover, it is of a nature that must eventually leave its impression upon the art development of the countries he visits.

President Severn to Musical America

NEW YORK, NOV. 7, 1908.

To the Editor of MUSICAL AMERICA:
The New York State Music Teachers' Association thanks you for your generous offer of the columns of MUSICAL AMERICA.

The association will send your paper the news, and no doubt our members will gladly avail themselves of so good an opportunity to keep in touch with our activities from now until the convention.

Yours sincerely,
EDMUND SEVERN, President.

The Chicago office of Musical America, at No. 241 Wabash avenue, will hereafter be in charge of Rene Devries.

PERSONALITIES



ISABELLE BOUTON AT HOME

Isabelle Bouton, the concert and oratorio mezzo-soprano, is the central figure of a home located amid ideal surroundings. The singer and her husband have a capacious house in an orange grove in Florida, situated on the banks of a small lake and covered with clinging Spanish moss. From their veranda they can pick oranges from their trees, while their lake and the surrounding forest seem like a private preserve. Both of them are enthusiastic over hunting and fishing and the accompanying reproduction of a snapshot taken last Summer represents Mme. Bouton with two fish just caught, one weighing seven pounds, the other five. She has requested her New York manager to arrange her concert dates, as far as practicable, at intervals of ten days apart, to allow her an opportunity to "run down home" as often as possible.

Hadley—Henry Hadley, the American composer and conductor at the Mayence Opera, will introduce his Symphonic Fantasia at Monte Carlo in January.

Abbott—Bessie Abbott declares that "every woman in her senses adores big hats."

Spanuth—August Spanuth, the former music critic of the New York *Staats-Zeitung*, and now contributing a weekly letter to that paper while editing the *Signale* in Leipzig, says *à propos* of originality in a new composer, "The invention of something new comes only through a new combination of material at hand."

Melba—Nellie Melba is the latest convert to suffragettism. Impressed by the poverty of the workwomen in the large English and Scotch industrial centers she visited on her recent concert tour, she has come to the conclusion that women in Parliament could better existing conditions. She approves the course of the lawmakers in Australia in enfranchising her sex, and adds, "There is also the familiar claim that women like myself should not be denied the power that is given to our butlers and grooms."

Labia—Faustina Labia, the eldest sister of Maria Labia, the new dramatic soprano at the Manhattan, created the title rôle of Giordano's "Fedora" at the Teatro Lyrico, Milan, ten years ago, with Enrico Caruso in the tenor part.

Caruso—Enrico Caruso has disposed of his villa in Florence and bought a house in London, which he will consider his home in future. He wishes to have his two boys educated in England. While in New York he occupies an apartment at the Plaza Hotel.

Klein—Of Karl Klein, the young New York violinist, who is now making an extended concert tour of this country, a Kansas writer said a few days ago: "He has those gifts of personality that make women rave about him."

Cavalieri—Lina Cavalieri, the Italian stage beauty and dramatic soprano, during the last two seasons a member of the Metropolitan forces, will make twenty appearances in opera this season in the City of Mexico. She will probably sing *Carmen*, in addition to the rôles in which she has been heard at the Metropolitan.

Tracey—Minnie Tracey, the American soprano who has attained prominence on the concert stage in Paris, where she has made a specialty of introducing songs by new composers, is arranging another series of recitals for this season in the French capital.

Tetrazzini—Luisa Tetrazzini has acquired facility in speaking English since last season, when she knew practically nothing of the language.

Sembrich—Donizetti's "L'Elisir d'Amore" will be revived at the Metropolitan this Winter for Marcella Sembrich, whose season there will end in February.

FROM MUSICAL AMERICA READERS

A Tribute to Jules Jordan

To the Editor of MUSICAL AMERICA:

It was in 1857 that the writer made the acquaintance of Mr. A. P. Peck, remarkable for his love of music and as the successful manager of the recently erected Music Hall on Winter Street, Boston. Mr. Peck had previously acted as manager in several Boston theaters. He continued as manager of the Boston Music Hall until his death, and while arranging concerts of a large character for the hall, he brought before the public orchestral and choral aggregations, in connection with distinguished artists. He also brought out in special concerts, instrumental and vocal artists of world-wide reputation, and also presented many comparatively unknown artists, whose rise to prominence dated from their appearance in Music Hall. He noticed the genius of Theodore Thomas and brought him and his then unequalled orchestra to Boston many times. The writer also at Mr. Peck's solicitation, arranged a number of concerts in Worcester for this famous conductor and his band.

Mr. Peck at one time said to me, as the executive officer of the Worcester Music Festival Association: "There's a young man in Providence you want to get your eye on * * * his name is Jordan, and he is a coming man." Visiting soon after the city of New Bedford to attend one of the annual Music Festivals of the New Bedford Choral Association, and attending an afternoon matinee, a young man came upon the stage, and sang a couple of songs. His manner was unpretentious, his voice not one of the grand opera variety, but the earnest, sincere presentation he made with excellent articulation and perfect intonation exceeded anything I remembered having heard. The program stated this young man's name was Jules Jordan. Upon my report to the Directors of our Association Mr. Jordan was secured for three concerts in our twenty-fifth annual Music Festival, that of 1882, he making his first appearance as *Faust* in Berlioz "La Damnation de Faust," the fourth concert of the Festival. His success was so pronounced that our directors voted to secure him for the Festival of 1883. Mr. Jordan was again secured by us in 1886 to sustain the rôle of the *Narrator* in our first production of Gounod's "Redemption." His rendering of this trying and important portion of this dramatic work has never been equalled in my hearing.

Mr. Jordan was again engaged for our Festival of the following year, appearing in concerted music in the sixth concert, and as *Obadiah* in our eighth concert, when Mendelssohn's "Elijah" was given.

Mr. Jordan came to Worcester often to conduct the rehearsals of the Festival Chorus, we liking him best of all the temporary conductors secured in the necessary occasional absence of our regular conductor—the "grand old man"—Carl Zerrahn.

Mr. Jordan did not appear at a Worcester Festival again until the fourth concert of our series in 1893, when by request he conducted the performance of his Dramatic Scene, "Jael," as sung by Mme. Lillian Nordica.

In 1895 Mr. Jordan was invited to act as one of the conductors of the Worcester Musical Festival of that year, acting in that capacity at the bringing out of his patriotic ballad, "Barbara Frietche," at the fifth concert of the series, on Thursday evening, September 27. Allow me to say in conclusion, that having been executive officer of the Worcester County Musical Association for thirty-two years, and during that time bass soloist and director of quartet choirs, and a constant attendant at nearly all choral performances of moment from Bangor to Chicago, including Montreal, and necessarily intimately acquainted with American composers, I have yet to know an American who, as singer, composer and librettist is, in my opinion, the equal of Jules Jordan.

In a communication by the undersigned to the *Providence Journal*, published in March, 1908, I gave not only my own opinion of Mr. Jordan's ability, as a conductor, but also the opinion of that great artist of world-wide reputation, Ffrangcon Davies, who said: "I have sung under all the American conductors of reputation, Zerrahn, Thomas, Damrosch, Jordan and others, and I prefer Jordan. As a singer he seems to anticipate their desires."

Mr. Jordan has composed and published many songs, cantatas and choral compositions for the service of the church, as well as operatic arias, and at least two operas for which he has written the words, and also orchestral scores. He is an untiring worker, having his time fully taken with teaching, having music rooms in Providence and Boston. His evenings are taken up during the winter months in conducting the "Arion Club" of Providence, which he organized in 1881, and has conducted continuously ever since.

The Worcester Festival management have shown their regard for Mr. Jordan by placing a complimentary biographical notice of him in their Program Book for 1895, where on page 56 you will find a fine tribute of appreciation. Brown University showed their good opinion of their gifted townsman by conferring upon him in June, 1895, the degree of Doctor of Music, the first distinction of the kind ever bestowed by that venerable institution.

A gifted writer has said that he "had rather that his friends would present him with a few flowers while living, than save them to place upon his casket, after his decease." Acting upon this principle I offer my meed of regard for a living genius in music, who has by no means passed his prime, and from whom much more may be expected.

Yours fraternally,

A. C. MUNROE,

Ex-President Worcester County Musical Association.

Ernest Carter's New Opera

No. 55 WEST THIRTY-THIRD ST., NEW YORK.
To the Editor of MUSICAL AMERICA:

Apropos of the mention of my opera in MUSICAL AMERICA, I was interested to learn from a recent issue of your paper that the scene chosen by Mr. Converse for his next opera is similar to that of mine, being of the early days of California. I do not imagine, however, that the two works will be charged with attempting to occupy the same field, as Mr. Converse's will be in the nature of a modern music drama, while mine, which I call a romantic comic-opera, will be frankly on the lines of the better class of light or comic-opera with, however, a dramatic interest sustained throughout by a consistent plot or story.

A number of years ago, before Belasco's "Rose of the Rancho" had made us all familiar with that charming and romantic era of the Mission Padres, the Mexicans and the Indians, I spent two winters in the neighborhood of Santa Barbara, where the numerous remnants of the old "local color" suggested to me the time and place of my opera. While Belasco's beautiful play deals with the troubles arising from the American invasion, my opera goes back to the halcyon days of the Franciscan missions and of the undisturbed Mexican possession, so well described by Bancroft and by Dana in his "Two Years Before the Mast." Thanking you again for your kind and encouraging mention, I am,

Very truly yours,

ERNEST T. CARTER.

Seeks Name of a Composer

MINNEAPOLIS, MINN.

To the Editor of MUSICAL AMERICA:

The writer, and, by the way, a subscriber to MUSICAL AMERICA, is in quest of the name of the composer of a certain drinking song, which runs in this wise:

"Pretty songs, yes, I know them,

Have three on my string.

One I whistle,

One I hum you,

Now and then one I sing.

Hol re o, hol re o," etc.

Have made several inquiries without success, and it occurs to me to ask if, through the medium of your valuable paper, you will not kindly put me in the way of ob-

taining this information. My impression is that it is called "A Hungarian Folk Song." With the best of good wishes to MUSICAL AMERICA, I am, sincerely yours,

LOUISE MADISON.

An Error Corrected

NEW YORK, Nov. 3.

To the Editor of MUSICAL AMERICA:

In your mention of the concert of the teachers of "the Conservatory of Musical Art" at the Casino, one week ago Friday, in which (I and) two of my pupils took part, allow me to correct the error of making mention Miss Mern, instead of Mable Hulse (who studied the trying part in only five days. My other pupil was ill, and considering Miss Hulse had never been on the stage before, and to play the part as well as she did surely deserves mention), and in justice to Miss Hulse will you correct the mistake? Thanking you, I am very sincerely, yours of justice,

DAMON LYON.

Appreciated in Seattle, Wash.

SEATTLE, WASH.

To the Editor of MUSICAL AMERICA:

How I do enjoy your newsy MUSICAL AMERICA. Its influence is greatly felt in the Northwest. In fact, your paper is doing more for us than you could possibly know. I am very anxious to have all of my pupils read it, and shall do all in my power to have them do so. Very sincerely,

JULIA ARAMENTI.

GERTRUDE MARSHALL HAS MANY DATES FOR THE WINTER SEASON



GERTRUDE MARSHALL

Violinist of the Tolmanina Trio, and Well Known in Boston as a Soloist

BOSTON, Nov. 9.—Gertrude Marshall, the violinist of the Tolmanina Trio, and also the first violinist of the Loeffler String Quartet, will be heard in recital and concert many times during the present season. She is one of the most successful of the younger violinists of the New England States, and her work in the trio, quartet and in solo has been marked by artistic ability.

The Tolmanina Trio has been booked by

their manager, W. S. Bigelow, Jr., to play in Waltham, December 10; Waverly, December 29, and Norway, Me., January 19. Mr. Bigelow has many other engagements pending and it is apparent that this will be one of the most successful seasons of the trio.

Miss Marshall as first violinist of the Loeffler Quartet will play in one of the Terry concerts, December 1, at Fenway Court. During the Summer Miss Marshall played in a quintet composed of the Loeffler Quartet and Heinrich Gebbard, the pianist. Miss Marshall is a pupil of Ch. Martin Loeffler, founder of the quartet.

D. L. L.

MILWAUKEE CHORUS GROWS

Musical Society Receives Thirty-two New Members

MILWAUKEE, WIS., Nov. 9.—Thirty-two new members have been admitted to the Milwaukee Musical Society, and indications are that the present season will be especially prosperous for the well-known organization. "Samson and Delila," by Saint-Saëns, will be presented by the members, and at a recent meeting of the society plans for the coming concert were outlined.

Gustave F. Riedel was elected financial secretary to take the place of Paul Schnetzky, resigned. A cash balance of nearly \$2,500 was reported on hand by Treasurer Henry A. Schrank.

Frank Ormsby, a former Wisconsin man, now a prominent tenor soloist of New York City, will appear at the concert of the society, which will be presented on November 23. Mme. Florence Mulford, formerly of the Metropolitan Opera Company, New York, and Dr. W. W. Hinshaw and Gustav Holmquist, Chicago, are the other soloists.

M. N. S.

NORDICA STIRS RICHMOND

Confederate Veterans Cheer When She Sings "Dixie" and "Suwanee River"

RICHMOND, VA., Nov. 9.—Nordica completely conquered her audience here in a recent concert by singing, as encores, "Dixie" and "Suwanee River"; the former brought the audience, among whom were many Confederate veterans, to its feet cheering. No singer has ever had so enthusiastic a reception in the memory of Richmond concert-goers.

The audience was one of the largest and most appreciative which has been seen in the Academy for a long time and from the first notes was in complete sympathy with the singer. All through the evening she responded graciously and generously to persistent encores until at least six were added to the already long program. The English songs were especially well received.

Mme. Langendorff Arrives

Mme. Frieda Langendorff, German mezzo-soprano, arrived in New York on the 7th, by the *Augusta Victoria*. Mme. Langendorff has been playing a successful Summer engagement in Wagnerian rôles at the Berlin Royal Opera, at the close of which she received a number of offers from German managers for operatic engagements abroad, all of which she was obliged to decline. She is to appear this season in concert only, under the management of R. E. Johnston, who is arranging an extensive tour, which includes a series of engagements on the Pacific Coast.

Florence Austin's Tour Planned

Florence Austin, the young New York violinist, whose recent recital here attracted much attention, will go West for a month's tour in January. Previous to that time she will fill many Eastern dates, among which may be mentioned one with the German Singing Society in New York, November 15; New Haven, November 16; Waldorf-Astoria, November 17, on which occasion she will assist Robin Ellis; November 23, in New York with William C. Carl, at one of his organ recitals; December 8, in Plainfield, N. J. Another tour is being planned to succeed her Western trip.

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DEDICATE MICHIGAN'S CONCERT AUDITORIUM

Distinguished Artists Appear in First Program Given in Saginaw's New Hall

SAGINAW, MICH., Nov. 9.—The new Auditorium was dedicated on October 28 and 29 with a series of concerts given by the New York Symphony Orchestra, Walter Damrosch, director, the Boston Sextet Club, and the Festival Chorus. The soloists were Johanna Gadschi, Isabelle Bouton, George Hamlin, Frank La Forge, Earl W. Morse, Nellie Wright, Nita Osborn-Benn and Paul M. Brown. The organist was C. H. White and the accompanist Mrs. H. B. Burdick. The new organ and the chorus were features of the concerts.

The chorus, of which John G. Cummings is director, was recruited from the choral forces of the various surrounding towns and was trained to a high degree of perfection. The preparation was thoroughly and carefully done and evidence was given of excellent direction. The principal choral number was Mendelssohn's "Hymn of Praise," which received a finished rendition. The new organ is one of the largest in the State and its possession means much for the musical culture of the city.

The audiences were large and were drawn from this city and the nearby towns. The artists were given a cordial reception and were generously encored. The festival occurred during the convention of the State Teachers' Association.

Anton Foerster, the Berlin pianist, who has had a number of American pupils, has been devoting himself latterly more especially to his own development, and giving very few lessons. He played at the opening concert of the Philharmonic Society in Potsdam.

PEABODY RECITAL SCHEDULE

Conservatory Pupils Will Hear Noted Artists in Baltimore

BALTIMORE, MD., Nov. 9.—The pupils of the Peabody Conservatory of Music, Harold Randolph, director, will have the opportunity of hearing over twenty artist and faculty recitals during the season. The Kneisel Quartet will appear on November 20, January 15, February 5, March 5 and April 2. The remaining concerts of the year will be as follows: Tina Lerner, pianist; J. C. van Huylsteyn, violinist, and a member of the faculty, November 13; Susan Metcalfe, soprano, November 27; Alexander Petschnikoff, violinist, December 11; Germaine Arnaud, pianist; Bart Wirtz, cellist and faculty member, January 8; Ernest Hutchinson, pianist and member of the faculty, January 22; Fannie Bloomfield-Zeisler, pianist, January 29; Albert Spalding, violinist, February 12; Jeanne Jomelli, soprano, February 19; Alwin Schroeder, cellist, Barrington Branch, pianist, February 26; Emmanuel Wad, pianist and a member of the faculty, March 12; Cecil Fanning, baritone, March 19.

Tonkünstler Society's Meeting

The Tonkünstler Society gave a recital on Tuesday evening at Imperial Hall, Brooklyn. The following program was given: (1) Suite in Alten Style, for violin and piano (opus 93), Max Reger, played by Beatrice Eberhard and Carl Voelker. (2) Songs for basso, by Nathan G. Meltzoff, accompanied by A. Campbell Weston. (3) Sonata for Violin and Piano (E flat major, opus 18), R. Strauss, played by August Roebelen and Maurice Kaufman.

Gemma Bellincioni, the Italian soprano, who prefers now to accept only grand engagements, sang at the first Elite Concert of the season in Berlin last Friday.

MR. HARTMANN GIVES RECITAL IN CHICAGO

George Hamlin Appears on Same Day, but Both Are Well Patronized

CHICAGO, ILL., Nov. 9.—In spite of the fact that two important recitals were given last Sunday both were well patronized. The appearing artists were Arthur Hartmann, violinist, assisted by Mme. Olitzka, contralto, and George Hamlin, tenor.



Arthur Hartmann

Hartmann made his first appearance here, his concert of last season having been of illness, and displayed a facile and a good tone. He is a virtuoso of the highest type and is a most finished player; he is young, but is a mature musician. Though he did not show wonderful temperamental or emotional qualities, he won his audience completely, gaining many encores. Mme. Olitzka possesses a voice of the real contralto timbre and sings with taste and discretion. Being a former opera singer she does not neglect the dramatic possibilities of her songs.

George Hamlin attracts an audience here as no other tenor can. He has not a naturally wonderful voice, but his control of it and his sense of artistic interpretation more than compensate.

Edwin Schneider, the young composer-pianist, who accompanied, had two songs on the program which were enthusiastically encored.

WOLSTENHOLME IN BROOKLYN

Noted English Organist Gives Program Including His Own Works

William Wolstenholme, the blind English organist and composer, gave his second recital in the music hall of the Brooklyn Academy of Music, Sunday afternoon of last week before a large audience of representative Brooklyn people. The program was:

Sonata, Op. 65, No. 4.....Mendelssohn
Benediction Nuptiale.....Hollins
Pastorale in E.....Lemare
Festival Toccata in B Flat.....Wolstenholme
Seraph's Strain.....Wolstenholme
Fantasie Rustique.....Wolstenholme
Carillon.....Boellman
March from Tannhäuser.....Wagner
Allegro Cantabile and Toccata.....Nida

Three of these are his own compositions, and were particularly well received. In the "Fantasie Rustique" he appeared to best advantage. It is a Slavic composition of melodic beauty and displays facile inventive power which makes it a charming intermezzo or prelude for pipe organ. One interesting feature of his program was the improvisations from themes furnished or suggested by the audience.

Edith Thompson's Plans

BOSTON, Nov. 9.—Edith Thompson, the Boston pianist, is to appear November 19 as soloist with the Kneisel Quartet in Brooklyn, N. Y. Among her other important dates during November are an appearance November 22 at one of the Herman Klein concerts in New York City; in a private concert in Winchester, November 6; as soloist with the Smalley Trio at Outlook, Lexington, November 17. Miss Thompson will appear in concert in Chicago early in the New Year and has been engaged for an appearance in Washington, D. C., the last of February.

D. L. L.

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WORK OF NATIONAL FEDERATION CLUBS

Two Southern Musical Societies Join Association—Interesting Plans Made

MEMPHIS, TENN., Nov. 9.—The press secretary of the National Federation of Musical Clubs gave out the following notices to-day:

The Union Musical Club of St. Louis has a literary department, the aim of which is to supplement the amateur and professional programs of the club and to stimulate by lectures, papers and discussions on all matters of musical interest a more earnest appreciation of music. Mrs. Fannie E. Hughey is chairman of the department.

Among the most recent clubs to federate are two from the Southern section, the MacDowell Club of Grenada, Miss., Mrs. W. L. Clifton, president, and Mrs. J. S. Sharpe, secretary, and the Symphony Club of Sapulpa, Okla., Emma Linzee, president, and Grace Mars, secretary.

The Morning Etude, of St. Louis, has published an attractive year book containing interesting plans for the season's work. The club held its opening meeting on October 2 at the residence of Mrs. Louis Murtrux, No. 3409 Lucas avenue, when a reception was tendered the new members. The officers for the Morning Etude for the present season are: Mrs. Emma Wilkins Gutmann, president; Mrs. Howard Watson, No. 589 Gates avenue, first vice-president; Mrs. Adolph Bernd, No. 5559 Cabinne avenue, second vice-president; Mrs. E. S. Murdock, No. 5128 Page avenue, secretary; Mrs. Hary Morriss, No. 4106 Delmar avenue, treasurer.

Mrs. W. M. Lindsey, State director for Pennsylvania, reports for her club, the Philomel, of Warren, Pa., an enthusiastic start upon the duties for the year. The Philomel Piano Club renewed its work with great zeal in September. There are fifteen active and forty-four honorary members besides eight non-resident and one artist member of this club. The October meeting was held at the residence of Mrs. J. Morriss. The work of the club for the year will be the Wardell Plan as adopted by the federation.

The Cecelian Club of Lewistown, Idaho, will rest for the Winter on account of not being able to decide upon some definite plan of work, but it is the hope of those most interested that the members will resume activity early in the Spring. Mrs. A. E. Clarke is the president of the Cecelias.

The Amateur Musical Club of Belvidere, Ill., was favored with an extra recital on October 27 in the auditorium of the Presbyterian Church. Irene Foote was at the organ and Mrs. Stone and Murray Eldredge assisted with vocal numbers.

The Morning Musical of Syracuse, N. Y., opened the season with a program of operatic music on October 28 with Mrs. C. W. A. Ball as chairman. The club will follow its original plan of giving thirteen morning recitals during the year, every other one having a definite subject. Programs will be devoted to Russian and American composers, Christmas music, Grieg and Saint-Saëns, and other program music, consisting of selections from Mozart's "Magic Flute." Attention will be given to the string instruments this season, several concerted numbers having been ar-

ORATORIO ARTISTS CONCERT COMPANY EN TOUR



Reading from Left to Right in the Picture: Ada Campbell Hussey, Reed Miller, Florence Hinkle, Frederic Wheeler and Lois Louise Davidson

Seven thousand miles of travel and half a hundred concert appearances in little more than a month and a half—that is the record established by the five artists shown in the accompanying illustration. The members, who form the Oratorio Artists' Concert Company, are all well known in New York. Reading from left to right in the picture are Ada Campbell Hussey, Reed Miller, Florence Hinkle, Frederic

Wheeler and Lois Louise Davidson. The photograph was taken in the railroad station at Winchester, Ind., while the company were waiting for a train to carry them to Indianapolis, where they appeared on October 29. One of the interesting features of the trip was a visit to the home of Mrs. Benjamin Harrison, wife of the late ex-President of the United States. The party left New York on September 29 and will return on November 28.

ranged. The artists for the club this season will be Gabrilowitsch, the Russian pianist; Miss Hinkle and Mr. Calthrop in vocal recitals, and later in the season a string quartet. N. N. O.

Concert in Salt Lake City

SALT LAKE CITY, UTAH, Nov. 9.—A concert was given under the auspices of the Commercial Club on October 27, at which many prominent local artists appeared. The program was a very creditable one, and was well given. Special mention should be made of the Salt Lake Symphony Quintet, which played numbers by Dvorak and Saint-Saëns. The audience taxed the capacity of the rooms.

Judge Taft at New Organ Dedication

The new organ for the Metropolitan Temple, Seventh avenue and Fourteenth street, which cost \$8,000, and which is so large that a part of the church had to be removed to install it, is to be dedicated next month. President-elect Taft will attend the exercises. Vice-President-elect Sherman, Gov. Hughes and Andrew Carnegie will also be present.

Eugène Ysaye has been giving recitals in London, with his brother, Théophile Ysaye, as piano accompanist.

Private Musicales in Boston

BOSTON, Nov. 9.—Mrs. Helen Allen Hunt, the contralto, gave a private musicale at her studios in the Pierce building, recently. Among those present were Jessie Davis, the well-known Boston pianist; Conductor Barrett, of the Savage "Merry Widow" company, now playing at the Tremont Theater, and Harry Hyde, one of the members of that company. The affair was one of the most enjoyable of the early afternoon musicales of the season. D. L. L.

Rita Fornia in New Role

Rita Fornia will be the Suzuki in "Madama Butterfly" at the Metropolitan this season. Louise Homer, who sang the rôle last year, has so much work ahead of her this season that she wished to be relieved of this Puccini part.

The West Side Young Men's Christian Association of New York will soon begin rehearsals of the orchestra connected with that branch of the Y. M. C. A. The orchestra will again be under the direction of Leon van der Heim, and all young men desirous of obtaining a good musical education are advised to join the orchestra, which meets every Tuesday evening at No. 318 West Fifty-seventh street, at 8 o'clock.

"LAMIA" PLAYED BY ARENS'S ORCHESTRA

Early MacDowell Work Given at First of People's Symphony Concerts

The ninth season of the People's Symphony Concerts was opened last Friday night at Carnegie Hall, under the direction of Franz X. Arens. The soloist on this occasion was Kotlarsky, a young violinist, who occasioned much surprise by his playing of the Saint-Saëns Concerto. His technique is remarkable and his tone is clear and resonant, and much credit is due his teacher, Herwegh von Ende, for the genuine success he won at this concert.

A number of much interest was MacDowell's "Lamia," which was heard here for the first time. It proved to be an interesting composition, replete with fine orchestral effects, which were charmingly brought out by the orchestra under the direction of Mr. Arens. Mr. Arens told the audience how MacDowell composed the music to "Lamia," (which is based on Keats's poem), twenty years ago, but becoming dissatisfied with it, laid it aside, and in a letter to Philip Hale, Mrs. MacDowell, widow of the composer, recently explained why it had not been heard sooner, saying that he did not publish it at that time partly because he did not feel sure of its effectiveness and partly because he lacked the funds necessary to pay a publisher to bring it out. He intended ultimately to have it printed, and after his death, in fulfillment of that intention, gave the score to the publisher of her husband's music, and it was issued a few weeks ago.

The last number on the program was Tchaikowsky's Symphony No. 5 (opus 64). Mr. Arens followed his usual custom of prefacing the music with explanatory remarks.

Press Comments

I object to youthful prodigies, as a rule, on principle, but Master Kotlarsky, a New York lad, bred and taught, played with so much real artistic feeling that I found myself forgetting his years altogether.—Reginald DeKoven in the *World*.

It was well worth while to publish the score ("Lamia"), not because it represents MacDowell at his best, for it does not, but because it is, nevertheless, indicative of his style, and is at times genuinely beautiful and effective. Like most youthful works, it is obvious in its echoes of the genius of its composer's greater contemporaries.—Max Smith in the *Press*.

The earnest and educational purpose of the society, no less than the lowness of the prices charged for admission to its concerts, entitles all concerned to public sympathy. The program provided last night was of an ambitious character.—*New York American*.

Elman Arrives December 4

Mischa Elman is due to arrive in New York on December 4, accompanied by his father, his accompanist and his general manager, Daniel Mayer. The latter gentleman was instrumental in arranging the contract, with the American managers, who brought Paderewski to this country for his first tour.

Artists for Bagby Musical Mornings

Marcella Sembrich, Geraldine Farrar, Emmy Destinn, Emil Sauer and Alexander Petschnikoff are among the artists that will be heard at Morris Bagby's "Musical Mornings" at the Waldorf-Astoria in December.

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ATLANTA VIOLINIST APPEARS IN RECITAL

**Richard Schliewen Gives Varied
Program—New Choral
Society Formed**

ATLANTA, GA., Nov. 9.—The musical season has fairly begun and each week sees several recitals and concerts either by local performers or by visiting artists.

The chief event of the past week was a violin recital by Richard Schliewen, the dean of the faculty of the Atlantic Conservatory of Music. The program contained the Chaconne of Bach, the "Devil's Trill" Sonate of Tartini, the Bach Air, the Paganini D Major Concerto, the Hungarian Airs of Ernst and movement of the E. Major Concerto of Vieuxtemps. It was played with a brilliant display of virtuosity and demonstrated the possibilities of the instrument.

Another event of note was the organ recital of French compositions given by Eda Bartholomew, assisted by Oscar Pappenheimer, 'cellist. The program was especially interesting because of the source of the compositions, which were played to the satisfaction of the large audience.

An interesting recital was given in Marist College Hall by Kurt Mueller, pianist, of the Klindworth Conservatory; Erwin Mueller, violinist; Mrs. Benjamin Elsas, soprano, and John Fowler Richardson, accompanist.

Many concerts are announced for this week. The first will be a Bach program given this evening by a number of local artists. The recital is to be given only for those who are interested in the music of Bach and will be in the nature of a tribute to his genius.

Edwine Behre will lecture in her studio to-day, giving the first of a series of talks on "Form in Music."

Miss Lovelace, a member of the faculty of Agnes Scott School, will give a song recital soon.

Mary Angell, the pianist, will appear in concert here on the occasion of the opening of the new Cable Building.

A new musical club is being organized and there have been many applications for membership. While the name and the scope of the organization have not yet

been announced it is expected that it will play an important part in the musical life of the city.

MUSIC IN MEMPHIS

Nordica's Concert the Principal Event of the Week

MEMPHIS, TENN., Nov. 9.—The musical event of the week was the concert given on November 2 by Nordica and her concert company. She duplicated her successes of previous concerts and won unlimited applause in Memphis. Emma Showers, the pianist, who received her early musical education in this city, was given a warm welcome on her appearance with Nordica.

The choir of the Central Baptist Church gave a special program on Sunday last to celebrate the reopening of the organ which has been extensively overhauled and enlarged. The organist is Mrs. Theodore Reynolds, and the soloists are Mrs. R. H. Shepherd, soprano; Mrs. Ritterband, contralto; Joseph Jackson, tenor, and D. Frank Ervin, baritone.

The Beethoven Club has issued an attractive year book and announces many musical features for this season. Besides maintaining a choral class and an orchestra the club brings many artists for concert appearances. The fact that Mrs. John Oliver, press secretary of the National Federation of Music Clubs, is a resident of this city adds much to the interest in the work in local music clubs.

MR. LOUD'S ORGAN RECITALS

Begins Annual Series of Ten in Newton Center, Mass.

BOSTON, Nov. 9.—John Hermann Loud, Boston's distinguished concert organist, gave his first in a series of ten organ recitals last week at the First Baptist Church, Newton Center. Mr. Loud's program included Guilman's Grand Chorus in D, Franck's Chorale in A Minor, Bennett's Barcarole from Fourth Concerto, Bach's Great Wedge Fugue in E Minor, William Reed's "Liebeslied," and Stebbin's Scherzo in G.

Mr. Loud is a master in program making and delights in presenting unusual selections and original organ compositions of the very highest quality. He will give his recitals on Monday evenings every three weeks from now on during the season. The church was filled to the doors.

D. L. L.

LOS ANGELES UNITES BUSINESS AND MUSIC

**Local Chamber of Commerce
Endorses All Artistic
Projects**

LOS ANGELES, CAL., Nov. 7.—There is a movement in the State of California, especially in the towns with a population of from 25,000 to 50,000, to unite business and music to the profit of both. This movement, which was inaugurated in this city, consists of the endorsing of local musical movements by the several Boards of Trade.

In various places the business men have been approached, and with facts and figures have been convinced that the music business is as deserving of support and endorsement as any other business. The necessity of having good concerts, to supplement the educational and social life of these cities is so apparent that no argument was needed.

As a result of this movement, the Los Angeles Chamber of Commerce recently endorsed the work of the local Symphony Orchestra and promised its support, thus placing it upon a firm business basis. Other musical projects have been considered by this body so that the musical future of Los Angeles is now assured. Encouraged by this action the authorities of San Diego, Sacramento and many of the towns of Southern California have taken similar action with the result that it is not unusual for a small place to have a series of concerts given by the greatest artists and organizations and costing from \$8,000 to \$10,000. A large part of the credit for this awakening should be given to L. E. Behymer, who has worked unceasingly for the advancement of music in this State.

The subscription sale for the season of the Los Angeles Symphony Orchestra has been large and promises a successful year. The organization numbers seventy-three men and is under the direction of Harley Hamilton. The program of the first concert is as follows: Saint-Saëns, Symphony No. 2, Leoncavallo, Prologue from "I Pagliacci," Wagner, Vorspiel to "Lohengrin," Massenet, Visions Fugitive, and Shapleigh, "Ramayana," a suite in five scenes.

November is to be a busy month among the musicians of Los Angeles, the first

symphony concert of the season is to be on Friday afternoon, November 20; the Lott-Krauss concerts open their series of six chamber music concerts on Thursday, November 12; the Great Philharmonic Course opens on Friday, November 27, with Arthur Hartmann, the Hungarian violinist, and the local recital season on Tuesday evening, November 17, with Lillian Adams in piano recital. She will be assisted by Mrs. Harry Lott, accompanist, and Harry Clifford Lott.

Archibald W. Sessions will give a series of organ recitals on the first and third Wednesdays of each month during the Winter. At the first, on November 4, he played compositions by Guilman, Wagner, Wolstenholme, Sjogren, Mendelssohn and Franck, and was assisted by Eugene Nowland, violinist, who gave an adagio by Sinding and a romance by Wieniawski.

The Pasmore Trio, Mary, violinist; Suzanne, pianist, and Dorothy, 'cellist, played a recital at a recent reception-musical given by Mrs. Jones-Simmons.

The Lott-Krauss organization has announced a series of popular chamber music concerts beginning November 12 at the Simpson Auditorium. Being given at popular prices these concerts occupy an important place in the musical life of the city.

The Women's Symphony Orchestra, Harley Hamilton, director, have begun their rehearsals and will appear in the first concert for the season on December 1. There are sixty-two young women in this organization and their programs contain music of the highest grade.

The Philharmonic course for this year offers many great artists, among whom are Nordica, Langendorff, Bispham, Hartmann, Maud Powell, May Mukle and Lhévinné. The sale of seats has been large.

Tabernacle Choir Gives "Holy City"

The choir of the Broadway Tabernacle gave Gaul's "Holy City" at a special musical service in New York on October 25. The musical forces of the church consist of Walter C. Gale, organist; Reba Cornett Emory, soprano; Margaret Keyes, contralto; Edward Strong, tenor; J. H. Duffey, baritone, and a chorus of thirty voices.

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Canadian Organist Gives Recital

MONTREAL, Nov. 7.—Amédée Tremblay, of Ottawa, a remarkable composer and one of the best Canadian organists, gave an organ recital in the Roman Catholic Church of St. Jean, P. Q., last week. He received an ovation from the townspeople after the performance, an impromptu banquet being organized by the most prominent citizens of this active musical center. The program of the recital included Bach's Prelude and Fugue in C sharp minor, Widor's Allegro Cantabile, Tremblay's Prelude-Carillon, and Cortège Nuptial, Lemmens's Fanfare, Mendelssohn's Second Sonata, and pieces by Wolstenholme and Guilmant. Edouard Dufresne, baritone, of Montreal, assisted. C. O. L.

Miss Farrar Confers with Belasco

Geraldine Farrar, the operatic star, attended a matinee of Blanche Bates in "The Fighting Hope" at the Belasco Stuyvesant Theater, New York, last week, and paid enthusiastic tribute to Miss Bates's artistic portrayal of Anna Dale. After the performance Miss Farrar visited Miss Bates and Mr. Belasco in the green room of the Stuyvesant and discussed with the author of "The Girl of the Golden West" and the creator of the part of "The Girl," the forthcoming production of the Puccini grand opera based on the Belasco drama of early California.

Josephine Knight's Concert Plans

BOSTON, Nov. 9.—Josephine Knight, the Boston soprano, sang in a concert in Brockton, Mass., October 23. She is booked to appear in Tremont Temple November 11, and also in a miscellaneous concert in company with Jacques Hoffman, the violinist of the Boston Symphony Orchestra, at the Boston City Club November 12. On November 18 Miss Knight will sing in Newton, and December 3 will sing the soprano rôle in Verdi's "Requiem," which is to be given before the American Guild of Organists. D. L. L.

Kneisels Play at People's Concerts

The first chamber concert of the People's Symphony Auxiliary Club was scheduled for November 13, at Cooper Union. The program was furnished by the Kneisel Quartet and contained quartets by Haydn and Beethoven, a scherzo from the E flat Quartet of D'Albert, and the Bach Chaconne for violin; the last named was played by Franz Kneisel.

Albert Spalding's Second Appearance

On November 15 Albert Spalding will make his first New York appearance in chamber music, at Hermann Klein's Sunday concert. One of the features of this concert will be the Saint-Saëns Trio, for violin, 'cello and piano, rendered by Mr. Spalding, Darbishire Jones, 'cellist, and Alfredo Oswald, an Italian pianist, who is to appear with Albert Spalding this season. The three artists met recently in London and practiced the trio.

Miss Duncan to Dance Again

At the second Duncan-Damrosch concert to be given at the Metropolitan Opera House on Saturday afternoon, November 14, Gluck's "Iphigénie en Aulide" will be the feature of the program.

ENGLISH CHORUS IN MONTREAL CONCERT

"Messiah" Interpretation Offers Some Striking Differences to that Prevalent Here

MONTREAL, Nov. 7.—More than 10,000 persons attended the two concerts given last Monday and Tuesday evenings at the Arena by the Sheffield Choir. It was a great sight to view the large auditorium so densely packed with an audience that represented all classes of society.

Dr. Harriss, who was instrumental in bringing this fine body of singers to Canada, must have been pleased to see the people of this city turn out in such large numbers to appreciate his efforts and to applaud Dr. Coward and his associates in art.

The first night was devoted almost entirely to copious extracts from Handel's "Messiah," besides a few glees and part songs interspersed with solos by Emily Breare, Gertrude Lonsdale and William Peacock. The second program was made up of two Bach Motets, Harriss's Choral ballad, "The Sands o' Dee"; Elgar's "Demons' Chorus," from the "Dream of Gerontius"; some folksongs, part songs and solos by Robert Charlesworth, basso; Emily Breare, soprano; Gertrude Lonsdale, contralto; Eleanor Coward, coloratura soprano, and Henry Brearly, tenor.

In the "Messiah," some peculiar effects were produced that struck the public forcibly. For instance, in the chorus, "For Unto Us a Child Is Born," the words "Wonderful Counsellor" are accented on the first syllable, the value of the note being slightly lengthened, and thus given a telling prominence to which we are not accustomed. Again, in "Surely, He Hath Borne Our Griefs," great stress is laid on the "Sh" of the first word, with a broadening of the first note. The sneering declamation of "He Trusted in God" was a magnificent demonstration of interpretation such as can be obtained by a well-trained body of singers that see something else than notes in music; it was vivid in the extreme, poignant and very sarcastic.

The "Hallelujah" and "Amen" were sung with a finish bordering on perfection. The volume of tone, the accurate attacks, the nuances, the blending of the voices, were delightful. The sopranos are brilliant, the altos have a nice quality of tone, the tenors and basses are very evenly balanced with the rest of the chorus.

The second part of the program contained solo and choral works by Jackson, Wagner, Fanning, Nelson, Vogt (of Toronto), Elgar, Foster and Del Riego.

The Tuesday concert showed the very careful training of Dr. Coward in the exceedingly difficult motets of Bach, one in four and the other in eight parts. "The Sands o' Dee" was conducted by the composer, Dr. C. A. E. Harriss, this ballad being well received and splendidly executed. Boughton, Holbrooke, Edwards, Macfarren, Smart and Elgar were also represented in a worthy manner by the choir.

Of the soloists, Emily Breare, Gertrude Lonsdale and Robert Charlesworth were most appreciated by the audience. Several en-



MME. BLANCHE ARRAL
Belgian Coloratura Soprano Who Made Her American Début in San Francisco

cores had to be given. The press has been unanimous in its praise of Dr. Coward and the Sheffield Choir; the impression has, indeed, been so fine, such a degree of enthusiasm has been wrought up that a third performance is mentioned before the departure of these great singers. C. O. L.

A meeting was held in Jacksonville, Fla., last week for the purpose of organizing a choral society. Work was begun at once and a permanent organization will be effected at the next meeting. Jasperson Smith was asked to act as temporary chairman and Thomas F. Elmore was requested to act as secretary and treasurer. The plans of the choral society were outlined only in the most general way, and the chairman was requested to appoint the committee at his leisure. The committee of seven, to include Mr. Smith and Mr. Elmore, will formulate rules and by-laws and present these with all suggestions that seem pertinent, at a meeting to be called later.

Nordica has been engaged to open the series of concerts to be given by the St. Francis Musical Art Society, recently formed in San Francisco. The programs will be rendered exclusively for members of the society and a limited number of guests.

'FRISCO DISCOVERS A NEW TETRAZZINI

Mme. Arral Creates Sensation in City That First Recognized Hammerstein Star

SAN FRANCISCO, Nov. 5.—An unknown and unheralded singer, who arrived from Australia but a few weeks ago, has after one concert found herself acclaimed as in a class with Tetrassini and Sembrich. She is Mme. Blanche Arral, a native of Belgium, who has taken the town by storm in her recent concert.

Mme. Arral lends an easy comparison with Tetrassini not only in her golden voice, but in the manner of her "discovery," for Tetrassini also awoke to find herself famous in San Francisco. Her voice has the same sweetness of quality, which persists throughout her great range, and the same effortless brilliancy of execution. Of the true "songbird" type, she falls naturally into the coloratura. In personality and temperament the happy faculty of winning the hearts of her hearers, Mme. Arral is also reminiscent of the beloved Tetrassini. But here the analogy ends, for the Belgian is small and exceedingly plump, with jet black hair and eyes in keeping to challenge her hearers.

It was in the mad scene from Thomas's "Hamlet" that Mme. Arral first elicited the bravas. But this is not to say that she had not astonished in her execution of the aria from "Si j'étais Roi," and in her sweet and sympathetic rendering of the familiar Mozartian "Voi che Sapete." At the end of the Polacca from "Mignon," the final number, the audience refused to rise from the seats until the singer had volunteered another.

When Will Greenbaum, who manages all professional concerts in San Francisco and environs, heard Mme. Arral in trial, instead of planning to introduce her in a small hall with a pianist, he engaged the Van Ness Theater and a symphony orchestra, under the leadership of Paul Steindorff. He took this great risk in the assurance that she could not fail to win popular success could she once be given a public hearing. Another concert was immediately announced for the following Sunday.

H. C. T.

Mrs. Ronalds Discovers New Singer

Fanny Carter Ronalds, a former resident of this city, but now of London, who stayed at the Plaza for a few days before sailing for home, announced that she had found, while visiting in the White Mountains, a singer of much promise. The girl, who is Marion Spinney, of Boston, will go to London as a protégé of Mrs. Ronalds.

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FIRST PHILHARMONIC PROGRAM

Wassily Safonoff Inaugurates Society's Season This Week

Wassily Safonoff was scheduled to inaugurate the sixty-seventh year of the Philharmonic Society's existence with a concert in Carnegie Hall on Friday afternoon. Interest is imparted to the opening of the present season by the presence of many new players in the orchestra. More than one-third of the musicians are recruits to this organization, and in the brass and wood-wind sections most of them will be found. The program comprises the following numbers: Toccata in F, Bach-Esser; overture, "Manfred," Schumann; concerto for violin, No. 3, B minor, Saint-Saëns, and Tone Poem, "Thus Spake Zarathustra," Richard Strauss. Arthur Hartmann, the first Philharmonic soloist, is a native of Philadelphia, where on July 23, 1882, he was born of Hungarian parents. They returned with him as a child to Hungary, and there he remained until the age of seven, when he again came to this country. His father was a violinist, from whom he had his first lessons. In 1895 he played publicly here, then returned to Europe for further study. He remained abroad for eleven years, taking some lessons from Ysaye and Auer, but is in the main self taught.

Mrs. Bloomfield Zeisler's Tour

Fannie Bloomfield-Zeisler will open her tour in Buffalo on Thanksgiving evening, and will play nearly every day thereafter, until she comes to New York for her only recital of the season, which will be given in Carnegie Hall on Saturday afternoon, December 12. This will be Mrs. Zeisler's last season in America for an indefinite period, as she arranged while abroad this past Summer for a concert tour in Europe.

Marine Band's "Outside Engagements"

WASHINGTON, D. C., Nov. 9.—In spite of the law passed by the last Congress prohibiting the bands connected with the Navy from accepting engagements for pay, which might bring them into competition with civilian bands, the musicians of Washington have complained that the Marine Band still continues to accept such engagements. The management of the band contends that the Marine Band is not a naval band, and does not come under the supervision of the act.

Adamowski for Farrar Concert

BOSTON, Nov. 9.—Timothée Adamowski, the distinguished violinist of the Adamowski trio, has been booked to assist Geraldine Farrar in a concert in Washington, D. C., December 14. On March 1, Mr. Adamowski will conduct forty-five Symphony Orchestra men in a special concert in the Brockton Theater, Brockton, Mass.

D. L. L.



Hogan.—Have you hear'd me daughter Mona sing lately?

Dugan.—Both lately an' earlier, bedad! 'Tis th' fine instrumintal music she do make.

Hogan.—Ye ignoramus. Shure, singin' ain't instrumintal music.

Dugan.—Begorra, thin, Keegan, towld me it wuz instrumintal in causin' him t' move two strheets away from yer house.—Tit-Bits.



The City Man—How did you enjoy the opera last night?

The Countryman—Fine. The feller thet hollered "Opera books! Books of th' Op-ery" had a great voice.

* * *

She.—"Do you think my voice will ever be suitable for opera?"

He.—"Stage or boxes?"—Yonkers Statesman.

* * *

Lady (whose sister is singing in the adjoining room).—"How do you like the song, lieutenant?"

Lieutenant.—"That's all right. You can't fool me; I know a phonograph when I hear one."—Meggendorfer Blaetter.

* * *

Fair Soprano (having finished her trial).—"Do you think my voice will fill the hall?"

Grim Manager.—"I fear it would have just the opposite effect."—Tit-Bits.

INDIANA CHORUS REORGANIZES

Haydn Society of New Albany Plans Series of Winter Concerts

NEW ALBANY, IND., Nov. 9.—The Haydn Male Chorus, of this city, was organized last Tuesday evening for its Winter's work. The club consists of twenty picked solo voices, under the direction of Anton Embs, and expects to give two local concerts and two out-of-town concerts during the Winter and Spring, and will make up its program in almost all instances from the works of the newer composers.

The officers of the club for the season 1908-09 are Harvey Peake, president; Eugene B. Walker, secretary and treasurer; Rollin Cheney, librarian, and Robert Conner, pianist. The board of control is made up of the president, secretary, director and two members of the club, Arthur Scott and Howard Heazlett.

In addition to his position with this chorus, conductor Embs holds the positions of conductor of the New Albany Männerchor and Knights Templar singing societies. He is Supervisor of Music in the public schools, and organist and choirmaster of the German Lutheran Church.

"Pelléas et Mélisande" in Berlin

BERLIN, Nov. 8.—The Berlin première of Debussy's "Pelléas et Mélisande" took place at the Komische Oper on Friday and met with unexpected success. It required courage on the part of Director Gregor to produce the work on account of the antagonism to the French composer in German musical circles. Debussy's songs were hissed at a recent concert. The performance of the lyric drama was highly commendable and the audience, which was largely made up of musicians, few enthusiastic as the evening progressed.

Petschnikoff to Arrive on the 17th

Alexander Petschnikoff, the Russian violinist, has postponed his sailing date, and will not arrive in New York until the 17th, by the *Crown Princess Cecile*. Petschnikoff's first New York appearance will be on the 22d, with the Liederkranz Society. Mr. Petschnikoff's concert season is under the management of R. E. Johnston, who is arranging a Western and Southern tour, in addition to a large proportion of Eastern engagements.

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FREDERIC W. BERRYMAN.

JULIA ALLEN'S SUCCESS

Philadelphia Critic Compares Her Work to That of Tetrazzini

Julia Allen, the well-known soprano who is touring with the Abramson Opera Company, is coming in for a full measure of credit in the various cities visited by this organization. In Philadelphia her rendition of the title rôle in "Lucia di Lammermoor" prompted the critic of the *Evening Bulletin* to observe:

"To say that Miss Allen's execution of the intricate Donizetti music places her in the class with such singers as Melba and Tetrazzini may seem like excessive praise, but it is no more than the talented American cantatrice merits. Her work last evening was excellent throughout, and in the famous mad scene she gave an exhibition of mellifluous vocalization that won her an ovation of applause."

On November 6 the company went to Providence, following two appearances there by a week in Baltimore.

DISCUSS CURRENT EVENTS.

Providence (R. I.) Club Members Talk of Present Day Musical Happenings

PROVIDENCE, R. I., Nov. 9.—The Schubert Club held its second monthly meeting of the season in room No. 24, Conrad building, Thursday morning. Mary Cullen read an interesting paper about the works of Beethoven, for voice, violin and piano, which are suitable for teaching. A discussion followed this paper. A paper on the two new directors of the Metropolitan Opera House—Giulio Gatta-Casazza and Andreas Dippel was read by Lillian Boyle.

In this paper Miss Boyle spoke of the past work and achievements, up to the time of their new appointment of these men, the past history and present conditions of the Metropolitan Opera House, and the possibilities for the coming season of opera. Miss Dubois read current events.

Montreal Soprano Weds in Paris

MONTREAL, Nov. 9.—Beatrice LaPalme, the Canadian soprano of the Paris Opéra Comique, was married in the Church of Notre Dame de Lorette, Paris, on the 14th of October, to Salvator Issaury, also of the Opéra Comique. She left Montreal ten years ago for London, having been awarded the scholarship of Lord Strathcona for a three years' course at the Royal College of Music as a violin pupil. During the latter years she developed a special inclination for vocal music. C. O. L.

Paris will have two Leoncavallo premières this year, "Zaza" and "La Bohème," while Berlin also will hear "Zaza" for the first time, at the Komische Oper, and Naples "La Bohème."

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ISADORA DUNCAN AT THE METROPOLITAN

Dancer of the Masterpieces of the Great Composers Comes Into Her Own

Isadora Duncan, who has developed the art of dancing as a means of expressing the spirit of the compositions of the great masters, made what was practically a second debut, paradoxical as that may sound, at the Metropolitan Opera House, New York, on Friday afternoon of last week. At the end of August she began an engagement of nightly appearances at one of the theaters, with an inadequate orchestra, but the mistake made in placing her on the same plane as the regular theatrical attractions was soon recognized, and it was seen that the public to which her distinctive art would make its most potent appeal could not be reached before the season was more advanced.

Last Friday she began a series of three appearances, two at the Metropolitan and one at Carnegie Hall, in association with the New York Symphony Orchestra, the presence of Walter Damrosch at the conductor's desk being a tangible proof of that musician's interest in her art. When to the statement that the vast auditorium contained an audience that not only filled every seat, but uncomfortably crowded the standing-room, upstairs and down, as well, the fact is added that the dancer was the object of repeated demonstrations of enthusiasm, it will be seen that Miss Duncan has come into her own at last.

The program was as follows:

PART I.

Symphony No. 7, in A.....Beethoven

PART II.

"España" Rhapsody.....Lalo
Andante Cantabile, for strings.....Tchaikovsky
Preludes, A major, E minor.....Chopin
Valse, G flat major.....Chopin
Mazurka, D major.....Chopin

Miss Duncan danced the second, third and fourth movements of the symphony that Wagner, in his "Art Work of the Future" characterized as "the Apotheosis of Dance herself; the Dance in her highest aspect, as it were the loftiest deed of bodily motion incorporated in an ideal mould of tone"; on her previous appearances she had danced only the two middle movements, but with the New York Symphony Orchestra



ISADORA DUNCAN

Her Appearance with the New York Symphony Orchestra on Friday of Last Week Attracted an Audience that Crowded the Metropolitan

as an ally, a broader field was open to her. The playing of Mr. Damrosch's band, it may be noted at once, was of excellent effect throughout, as well in the Beethoven and Chopin compositions that featured Miss Duncan as in the Lalo Rhapsody and Tchaikowsky movement, which were its solo contributions. The audience, one of the most fashionable that New York has seen in many a day, took undisguised delight in Miss Duncan's performances and manifested a decided unwillingness to leave at the end, even after the additional Chopin number granted in response to the applause and the artist's quietly spoken "I thank you."

Miss Duncan's art is unique. As is well known, she leaves herself unhampered by unnecessary clothing, she appears with unclad arms, legs and feet. At the same time her dancing is entirely devoid of any suggestion of voluptuousness, it is of sculptural purity of effect. Frankly modeled on early Greek designs, her varied postures and movements and the expressive flexibility of her shoulders, characterized every moment by an infallible feeling for grace and significance of meaning, were of a beauty as irresistible as unusual. The effect of a renaissance of classic art was intensified by a simplicity of background almost severe, the brownish green of the curtains with which the stage was hung being varied only by the play of different lights. The artist chose a garb of different color for each movement of the symphony that she danced: In the allegretto, for instance, she wore gray; in the scherzo, a rose shade;

and it was in red that she made the final allegro con brio a fascinating bacchanale.

In just how far Miss Duncan makes her interpretations of the music convincing by the adaptation of Terpsichorean and pantomimic art is open to discussion, but none can gainsay the charm of her means of expression. In describing it, H. E. Krehbiel happily recalls Charles Kingsley's imaginative picture of the ancient dance—"in which every motion was a word, and rest as eloquent as motion; in which every attitude was a fresh motion for a sculptor of the purest school, and the highest physical activity was manifested, not, as in coarse pantomime, in fantastic bounds and unnatural distortions, but in perpetual, delicate modulations of a stately and self-sustained grace." Everybody will agree with the New York Tribune's critic that a more apt description of Miss Duncan's art could not be conceived.

Theodore Spiering played Hugo Kaun's "Fantasie-Stück," op. 66, for violin, in Berlin recently.

OTTO MEYER'S DEBUT AT KLEIN CONCERT

American Violinist on Program with Jomelli, Augusta Cottlow and Others

Musical riches in abundance were offered the patrons of Hermann Klein's Sunday afternoon Pop at the beautiful new Deutsches Theater, Madison avenue and Fifty-ninth street, New York, last Sunday afternoon. The program was as follows:

Sonata, piano and violoncello, A major, Op. 69
—Allegro ma non tanto.....Beethoven
Augusta Cottlow and Albert Rosenthal.
Recit and Air—"What would I do for my Queen?" (Esmeralda).....A. Goring Thomas
Frederick Weld.
Solos, violin—
a. "Ave Maria".....Schubert-Wilhelmj
b. "Gipsy Dance".....Tivadar Nachez
Otto Meyer.
Concert Aria—"Infelice".....Mendelssohn
Mme. Jeanne Jomelli.
Solos, pianoforte—
a. Prelude, A minor.....Debussy
b. "Clair de Lune".....Debussy
c. Polonaise, Op. 46, No. 12
MacDowell
Augusta Cottlow.
Trio, piano and strings, F major, Op. 25
Georg Schumann
Miss Cottlow, Mr. Meyer, Mr. Rosenthal.
Songs—
a. "The rainy day".....J. Blumenthal
b. "Since my love's eyes".....G. W. Chadwick
c. "My wife".....Fredk. Field Bullard
Mr. Weld.
Solos, cello—
a. Andante.....Robert Schumann
b. "Zigeunertanz".....Jeral
Mr. Rosenthal.
Songs—
a. "The Violet Bank".....S. Coleridge-Taylor
b. "A Voice on the Winds".....Arthur H. Ryder
c. "By-lo" (Slumber Song).....William Roebuck
d. "Sweet Bird of Spring".....Chaminade
Mme. Jomelli.
Duet—"Gondoliera".....Henschel
Mme. Jomelli and Mr. Weld.
Accompanist, Arthur Rosenstein.

Otto Meyer, the violinist, had his first appearance since his recent return from Europe, at these concerts, and made a decidedly favorable impression. His ample technique, clarity of tone, appreciation of nuance and finished phrasing secured for him the plaudits of a cultured audience.

Frederick Weld, baritone, was very well received. He has a voice of excellent musical quality, great sonority and sang his numbers with good taste and musical feeling.

Mme. Jeanne Jomelli, a great favorite with the New York and American operatic public, was enthusiastically received and displayed her splendid voice and fine vocal method in five songs and a duet with Mr. Weld. She was especially appreciated in Mendelssohn's aria, "Infelice."

Augusta Cottlow had only three small numbers as a soloist, but appeared in the Schumann Trio and in a sonata with the cellist, Albert Rosenthal, in all of which she emphasized her high position as an artist and musician of distinguished rank.

Mr. Rosenthal, the cellist, was well received.

Xmas Trip of Yale Musicians

The Christmas trip of the Yale University Glee, Mandolin and Banjo Clubs will take them West, and will last from December 16 to 30. The clubs will visit Philadelphia, Buffalo, Washington, Pittsburgh, Cleveland, Chicago, Milwaukee, Minneapolis, St. Paul, Omaha, St. Joseph, St. Louis and Detroit.

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RUDOLPH GANZ WINS LONDON'S FAVOR

Swiss Artist Suggests Composite Piano Name—Ethel Altemus, of Philadelphia, John Powell and New Bohemian Pianist Heard in English Metropolis

LONDON, Nov. 1.—Rudolph Ganz has received the unanimous praise of the critics for his playing at both of his recitals in Bechstein Hall, although at the first he was so ill that he could hardly finish the program. In an interview a few days ago Mr. Ganz told me that he had spent his time during his recent indisposition making up his mind what piano he would play in future, and this was the result:

StecKnaBechSteinWaybErard!

He also told this story: Ravel recently dedicated a new work to him, and when he mentioned the fact to Dr. Karl Muck the conductor replied: "It serves you right." On another occasion he asked Dr. Muck, who was petting his pet Boston terrier, if the dog had yet heard Debussy, eliciting this retort: "No, he is too valuable."



ETHEL ALTEMUS

Young Philadelphia Pianist Who Has Just Made Her Professional Début in London

From London Mr. Ganz went to Berlin to play there with the Klingler Quartet, proceeding thence to Switzerland for five concerts, returning afterward to Berlin for the Gabriel Fauré Festival, which the French composer himself is to direct, and at which Mr. Ganz will play, with Fauré at the second piano. He then tours Germany, and in February he will make a second tour of fourteen concerts in Germany and Austria, one feature of which will be his first appearance in Vienna. After that he will return to fill engagements in England.

In June he will play new Swiss compositions at the Festival in Switzerland, where four of his own compositions are to be sung—two new songs for baritone and orchestra and two duets for soprano and alto. He then hopes to settle quietly in Lucerne for the Summer, to devote his time to composition. Anton van Rooy, by the way, will bring out four of Mr. Ganz's latest songs at his recital in Berlin on January 7.

Jolando Merö, a new Bohemian pianist, made her London début on Friday, with the first of two recitals in Steinway Hall. She came here with enviable notices from the Continental critics, and the London critics having confirmed their opinion, there is little doubt that Fräulein Merö will appear in America next year. Charles Steinway is especially interested in her career.

Fräulein Merö's first piano instruction was received from her father, in Budapest, at the age of five. At six, though considerably under the age limit, she was received at the conservatoire of that city. At fourteen she won the State's scholarship, and shortly afterward made a concert tour, appearing first in Dresden at the Philharmonic concert.

Another American pianist made a highly successful début in London this week, when Ethel Altemus, a Philadelphia girl, gave her first recital here. The critics spoke in high



JOLANDO MERÖ

Bohemian Pianist Who Recently Made Her First Appearance in London

praise of her playing, though as Miss Altemus was not well she was visibly nervous and not at her best.

Miss Altemus began her piano study in Philadelphia as a child, but early came abroad, and spent some time first in Berlin under Barth and then a year and a half under Moszkowski in Paris. After a rest of two years she went to Vienna, where she spent four years under Leschetizky. Last December Miss Altemus made her début in a recital in Paris, where she received good notices. She left almost immediately after this for America, where she appeared with the Philadelphia Orchestra. After a recital in the same city and a few private engagements Miss Altemus returned to Vienna, for she is so attached to her instructor that she says it is difficult for her to make up her mind to launch entirely into professional life and give up her studies with him. This she has now done, however, with her London début.

A pupil of Henri Zay, the Cleveland vocal teacher who has been teaching in London for ten years, sang the other night at a concert in Aeolian Hall. This was W. George Meade, baritone, who sang two German songs and two new songs by Mr. Zay, the composer at the piano. Mr. Meade,

though an Englishman, declares that he could not do without MUSICAL AMERICA, which is usually to be seen lying open on his desk. Mr. Meade is manager of Aeolian Hall, but has been preparing for the career of professional singer for some time.

John Powell, the Virginian pianist who appeared here last Summer with such unwonted success, is again in London, giving a series of recitals jointly with Francis Harford, the English bass. On Monday at Aeolian Hall Mr. Powell again showed his peculiarly magnetic power over his audiences. He played a particularly interesting group of new French compositions, and finished his program with a fine performance of Liszt's Twelfth Rhapsody, which roused his hearers to great enthusiasm.

After resting all Summer at his home in Virginia he has returned much refreshed. He has made advantageous arrangements with Mason & Hamlin to play their piano in an extensive tour of the United States next season.

Bertram Shapleigh's orchestral works have been much in evidence at recent concerts. At Buxton a new work by this American composer, "Mirage," was introduced by H. Lyell-Taylor, one of the most promising of the younger conductors. It made so favorable an impression that it was repeated the following week. It will be heard in London this season. His "Ramayana" also had two performances at Bath recently, under the composer's direction.

L. J. P.

FIRST CONCERTS BY PARIS ORCHESTRAS

D'Indy Composing a New Symphony—Young Spalding Delighted the French

PARIS, Nov. 1.—Both Lamoureux and Colonne Orchestras have begun their seasons of Sunday afternoon concerts. One of the interesting orchestral events of the year will be the performance in February of a new German song cycle by Max Schillings, conductor of the Royal Opera at Stuttgart, called "Glockenlieder." The songs will be interpreted by L. Hess, the baritone, who created them in Munich this year, and it is probable that Schillings himself will come to conduct the orchestra.

The composer has used the three beautiful poems of Spitteler, which are built upon the old German legend of the Cathedral bells that go out to walk by night when all the world is sleeping. They are said to be handled in a tremendous way, musi-

cally, and if German critics are to be heeded, will prove to be one of the most consequential bits of modern musical literature.

Vincent d'Indy is now at work on a lyric and symphonic composition inspired by the Legend of Saint Christopher. He himself is writing the poem.

Albert Spalding, the young American violinist, may be said to have opened the ball so far as the concert season in Paris is concerned. The reason for the early date of his recital, which took place last Saturday evening in the Salle des Agriculteurs, was his tour throughout the United States, beginning with the New York Symphony Orchestra on November 8.

Although this was but his second appearance in Paris, he quite captivated his audience by his truly artistic interpretation of the music he performed, and by the delightful simplicity and charm of his personality.

He played several extra numbers in response to prolonged applause, and it is in keeping with the classic impulse in him that he should have chosen Bach's great G minor Fugue for violin, unaccompanied, for one of his encore pieces.

Alfredo Oswald, the pianist of the occasion, is a brilliant pupil of Boston's teacher, Carlo Buonamici. His conception of several Scarlatti numbers was particularly appreciated.

One recognizes in Albert Spalding the thoroughgoing artist. He is known to the world as a fiddler only, but he is also a very good pianist, possesses a charming voice and speaks several languages fluently. His interest plays about all of the fine arts, painting, sculpture and poetry, and he never stays in Paris without spending several hours daily with one of the leading actors of the Comédie Française. If he had not been a musician—so say his friends—he would have been, without doubt, a great actor.

The first of the great piano recitals in Paris will be those of Harold Bauer, to be given on the 3d and the 10th of November. Mr. Bauer has not played to a Parisian audience for three years, and there appears to be a great enthusiasm over his coming concerts. LOUISE LLEWELLYN.

Vienna has discovered a new tenor named Tamini, a former bank manager in Mannheim. He appeared in "Carmen" a few nights ago, arousing the Viennese to unwonted enthusiasm. His voice is likened to that of Tamagno.

Emile Sauret, the violinist, who has now settled in London, will appear in a number of concerts in Germany during the Winter.

Alexander Heinemann, the German baritone, has just completed a Scandinavian tour.

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FLONZALEY QUARTET PLAYS IN BERLIN

**Puccini's "Manon Lescaut" Fails
to Please—Janet Spencer's
Success**

BERLIN, Nov. 2.—Puccini's "Manon Lescaut" is not drawing well at the Komische Oper, where it had its first Berlin hearing last month. One cannot help but compare it with Massenet's opera from the same text, and the former suffers by the comparison. Debussy's "Pelléas et Mélisande" is in preparation, and will be given a public hearing shortly at the Komische Oper.

The Flonzaley Quartet is making a tour of forty concerts in Switzerland, Germany and Belgium. They opened their tour in Lausanne with great success. Paderevski was present, with Ernest Schelling, and warmly praised the members. They make three appearances in Berlin. Wednesday night of this week was their first, and they played Mozart's quartet in B major, a sonata for two violins and 'cello by Sanmartini, and the Schumann quartet in A major. The German critics speak in glowing terms of their work, and call them one of the best, if not the best, quartet yet heard in Berlin.

They sail for New York on December 12, and are booked for three recitals in New York, beginning January 5, 1909, three in Boston, and two in Chicago, besides other big bookings, that make forty concerts in all in America.

Ludwig Wüllner, the celebrated German Lieder singer, gave his farewell concert here on Friday evening, before his departure for America, to make his first tour of the States. He was accompanied by Coenraad von Bos, who will also act as his accompanist in America. Wüllner is very popular in Berlin, and the big hall of the Philharmonie was filled to standing room.

George Meader, tenor from Minneapolis, and pupil of Schoen-René, of that city, gave his second Lieder-abend Saturday evening, with even greater success than the first, which was also favorably reviewed by the press. Wolf, the principal concert agent here, heard him last Summer, when he came over with his teacher, and predicted a big success for him in the concert field in Germany. Mr. Meader is twenty-five years old. He had an earlier career as a boy soprano, and when his voice changed he entered the Schoen-René studios in Minneapolis. He was there for four years. Now he is well equipped as a Lieder singer, and will do considerable work in Berlin and other cities of Germany during the Winter.

For Geraldine Farrar's farewell concert the large hall of the Philharmonie was entirely sold out, even to the last seat on the platform, and that despite the high scale of prices, the best seats costing \$3.75, an unheard of price for a Berlin concert. The singer was beautifully gowned, and her personal popularity was attested by the intimate character the affair assumed. The program contained German, French and English songs, for which Fritz Lindemann played the accompaniments. Miss Farrar was fairly deluged with flowers. As assisting artist, David Sapira, a young American pianist who has been studying with August Spanuth, played two groups, and he was well received.

At the royal charity concert given at the Royal Theater the Sunday before Miss Farrar and Janet Spencer sailed for America these two American artists, who are old-time friends, sang a duet by Campana, "Alla Campana," which they used to sing



THE FLONZALEY QUARTET

This Organization Is Now Making a Tour of Germany, Switzerland and the Netherlands and Will Sail for America Next Month

in Melrose years ago. Miss Spencer also sang an aria from Verdi's "Don Carlos," with which she aroused the audience to unwonted enthusiasm. David Sapira also played two solos at this concert, the whole program being given by Americans. The concert, under the immediate patronage of the Crown Prince and Crown Princess, brought society out in full force. Twelve ladies of the Court sold souvenir programs and portraits of Farrar.

Miss Spencer was offered an engagement to sing in "Elijah" in Berlin on the 18th of November in Theater des Westens, but was obliged to decline as her heavy bookings in America called for an immediate return. She is planning a song recital in Mendelssohn Hall for December, which will be her first appearance in New York City in a recital of her own. She has been working up several interesting programs this Summer, and will introduce many new things to the American public this season.

J. M.

Etta Martin Pupil of Laura Moore

In a recent notice of the work of Etta Hamilton Martin, the New York soprano who is attracting much attention by her excellent work, it was inadvertently stated that all of her voice study had been done under Oscar Saenger. In addition to this work she spent seven years under the tutelage of Laura Moore, to whose careful work she is largely indebted for her present success. Miss Moore has prepared many artists for public work, and is well known in New York as a teacher whose pupils are consistently successful.

Venice now has a monument of Wagner, who wrote part of "Tristan" in that city. It was unveiled a few weeks ago in the presence of a large assemblage of dignitaries. The monument, which is by Fritz Schaper, is simple: on a pyramid stands a bust of the master, whose name is engraved on the front, under a symbolic pelican, which is feeding its young with its blood.

Antonio Scotti, the Metropolitan baritone, will be heard in three new rôles this season, *Lescaut* in Massenet's "Manon," *Dulcamara* in "L'Elisir d'Amore," and the title part of "Falstaff."

Arthur Schnabel, the Berlin pianist, and his wife, Therese Behr, the contralto, have been making a tour of the Baltic Provinces and Finland.

Agnes Nicholls, the English soprano, is the wife of Hamilton Harty, the composer.

LOUIS BACHNER'S BALTIMORE DEBUT

**Former Boston Pianist Gives a
Recital at the Peabody
Conservatory**

BALTIMORE, Nov. 9.—Louis Bachner, of the Peabody Conservatory faculty, gave a delightful piano recital in the Conservatory Hall, Friday afternoon. Special interest was manifested as it was Mr. Bachner's first appearance in recital in Baltimore, and he was given a hearty reception by a large and enthusiastic audience.

An excellent program was rendered which included Bach's Prelude and Fugue in A Minor, transcribed for piano by Liszt; Beethoven's Sonata in E Major, Op. 109; Brahms's Ballade, Op. 118; Schumann's "Arabesque," Debussy's "Passepied," Scriabine's "Poème D'Amour" and Etude, Op. 8, No. 5; Chopin's Nocturne in B, Op. 62; Impromptu in G Flat, Etude in E Flat, from Op. 10; Etude in C Sharp Minor, from Op. 25, and Scherzo in B Flat Minor, Op. 31.

At the conclusion of the program Mr. Bachner was recalled several times and responded with an encore. The recital this week will be given by Tina Lerner, pianist, and J. C. Van Hulsteyn, of the Peabody Conservatory, violinist.

W. J. R.

A German critic asserts that Reisenauer bequeathed the secret of his touch to none of his pupils.

Holstein String Quartet Plans Concerts for Its Third Season



THE HOLSTEIN STRING QUARTET, OF DAYTON, OHIO

Reading from Left to Right the Members Are Ira Leslie Davis, Albert Fischman, Charles Holstein and Jeannette Freeman-Davis

DAYTON, O., Nov. 9.—The Holstein String Quartet opened its season here with a concert on October 29. The quartet, which has been organized for three years, has noted a constant increase in public appreciation, and is now recognized as one of the most positive musical features in Dayton. The members of the quartet are Charles Kalman Holstein, first violin; Jeannette Freeman-Davis, second violin; Albert

Ernst Fischman, viola, and Ira Leslie Davis, 'cello. The remaining concerts will be given on January 7, March 11 and May 7.

This quartet has an extensive repertoire, and is prepared to give educational recitals, singly or in course, for schools and clubs. They have already booked many dates for the coming season, and are making for themselves a place among the best string organizations of the State.

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SEMBRICH AND SAUER APPEAR IN BOSTON

"Hub" Audiences Entertained by
Two Artists During Absence
of the Orchestra

Boston, Nov. 9.—There is no symphony concert this week, the orchestra being off on its first tour of the season. Tchaikowsky's "Pathetic" Symphony is promised for the next concert, and Jeanne Gerville-Réache as soloist, although what she is to sing has not yet been announced. It was Mme. Gerville-Réache who created the part of *Genevieve* in "Pelléas and Mélisande" in Paris, who has been delighting New York opera audiences in that and other rôles, and who scored a veritable triumph with the Boston Symphony Orchestra last season.

It is safe to say that no one who has achieved success has deserved it more thoroughly than Mme. Gerville-Réache, whose great charm and nobility as a woman is equalled by her excellence and sincerity as an artist. In Germany she would be called *geistreich*, a word lacking adequate synonyms in other lands, being truly "rich in spirit," as her presence and her voice quickly indicate. With Mr. Hammerstein's permission she generously gave her services last February at a concert at the Institute of Musical Art in New York, given to bring about the establishment of the New York Center of the American Music Society. On this occasion she sang "Las Soirs d'Automne," by Loeffler, being whirled down to the hall in an auto for this purpose after finishing her part in "Pelléas," the same evening at the Manhattan Opera House.

Emil Sauer's piano recital took place in Jordan Hall on Monday afternoon, November 2. The features of the program were the Concerto in D Minor by Friedemann Bach, and Mr. Sauer's own pianoforte Sonata. Mr. Sauer's personality is an unusual one, and his art not likely to make a universal appeal, while still possessing qualities of charm, sentiment, and brilliance.

It is earnestness, not depth, which gives his playing its unity and claims one's continuous attention. An artist who meets the requirements of his time is certain to make a popular success; and where such an artist fails to satisfy wholly, it is probably due to a sense of the inadequacy of the standards of the time, on the part of the hearer.

This is a time when technic "goes," even when unsupported by richer human quali-

ties. When supported by certain positive qualities such as are possessed by Mr. Sauer, it goes further, but there is still no popular demand for the human as distinguished from the technical, in music, and no popular eschewal of the merely technical display.

Nevertheless, the people never fail to respond to the deeply human note whenever the master appears who can strike it, and the master is apt to prefer such an instinctive response to the nice discriminations of the learned.

Mr. Sauer is rightfully a distinguished man and artist, but he, with so many other good men, is under the shadow of a technical age, for the speedy passing of which we should send up our prayers to the gods of art. As a composer, Mr. Sauer is sometimes charming and tender, but not deeply convincing. However, he undoubtedly gave pleasure, both in portions of his own work and in other numbers of the program, and that is a worthy achievement. A certain interest always attaches to a work by some other of the numerous Bachs than John Sebastian, but their presentation serves only to demonstrate more completely that there was in reality but one.

A song recital by Mme. Marcella Sembrich is an event not to be dealt with in a word. At her recital at Symphony Hall on Friday afternoon, November 6, she gave a long and difficult program, considerably augmented by repetitions and encores in response to enthusiastic applause. The program was as follows:

Schubert, "Der Lindenbaum," "Rastlose Liebe"; Schumann, "Dein Angesicht," "Die Soldatenbraut," "Er ist's"; Brahms, "An die Nachtigall," "O liebliche Wangen"; Sinding, "Rosen blühen im Grunde"; Reger, "Waldeinsamkeit"; Grieg, "Ein Traum"; Strauss, "Die Nacht," "Morgen"; Schütt, "Einen Sommer lang"; Ries, "Es muss was Wunderbares sein"; Rubinstein, "Neue Liebe"; Debussy, "Les Cloches," "Aquarelle No. 1, Green"; Fauré, "Les Berceaux"; Paderewski, "My sweetheart darling often is quite merry"; Arensky, "But lately in dance I embraced her"; Cui, "The waves rush and roar"; Luckstone, "A Love Symphony"; Foote, "The Nightingale has a Lyre of gold."

Mme. Sembrich was in good spirits, and is still too near her prime to lead one to speak of her otherwise than as the great artist she has always been. If the English go to one extreme by clinging blindly to a popular favorite decades after the expiration of her lease of artistic capacity, we are not thereby licensed in America to go to the other extreme and register and proclaim each successive detail of the diminution of the perfect powers of such an artist. To fall back on discrimination of this sort in order to call attention to one's critical acumen is a misuse of the critical faculty and a sign of degeneration in the critic. Whomsoever this shoe fits, let him wear it.

Mme. Sembrich gave some splendid interpretations, rising to a particularly high level in Schumann's "Nussbaum," which

she gave as an encore after the first group. The Max Reger song, and the Arensky, pleased the audience greatly. The latter song is "not so good as it sounds." In general, Mme. Sembrich's art as a song singer is associated with songs of the Schubert, Schumann and Brahms period of song evolution, rather than with ultra-modern tone-poems for voice and piano. Each epoch of musical development breeds its own great interpreters. But it is for her incomparable singing of Mozart rôles that Mme. Sembrich will be longest remembered.

Apocryphal of song evolution, there is some hard thinking before us all, before we, as a nation of concert-goers, shall understand the significance of the modern song, and before we shall be able to grasp the true nature of the conditions from which it has sprung, and be able to judge it by the laws of its own nature and growth. If we are to give song-evolution a light in America, we must study into this matter of the newly developing relation of words and music, and study hard. Ernest Newman is the man to go to.

ARTHUR FARWELL.

CHICAGO MADRIGAL CLUB AWARDS PRIZE

Charles H. Bochau, a Baltimore
Musician, Wins Annual
Competition

CHICAGO, ILL., Nov. 9.—The Amateur Musical Club gave its inaugural program on November 2. The performers were Charlotte Demuth Williams, violinist, and Mrs. E. N. Lapham, pianist, who gave a beautiful performance of the César Franck sonata in A Major, Hedwig Nurnberger, Belle Forbes and Ferdinand Steindel, the brilliant young pianist.

Garnett Hedge, tenor, recently gave a lecture-recital on the "Oratorio" in the Edgewater Presbyterian Church. Both the lecture and the illustrations were well received.

Hugo P. Goodwin, assisted by Helen M. Manchec, soprano, gave an organ recital in St. Mark's Episcopal Church. The selections for organ were from works of Guilmant, Bach and Nicolai-Liszt, and were well rendered by Mr. Goodwin. Miss Manchec sang from Mendelssohn's ("Elijah") "Hear Ye, Israel," and Gounod's "Entreat Me Not to Leave Thee."

A quartet composed of prominent singers of Chicago, Genevieve Clark Wilson, soprano; Elaine De Sellem, contralto; Hugh Schussler, baritone, and Holmes Cowper, tenor, sang in St. Joseph, Mo., last week at the opening of the new Auditorium in that place. These singers were the soloists with the Innes Band and had wonderful success with the organization. Miss De Sellem, the contralto, has been booked for a return engagement in St. Joseph for Thanksgiving.

Mary Wood Chase, the accomplished pianist, likewise a distinguished educator, will give her first recital of the season in Chicago on November 19 at the Music Hall under the direction of F. Wight Neumann. Miss Chase successfully inaugurated her recitals on October 26 at Moline, Ill., and has taken a limited number in the larger cities of the West during this winter.

Hans Schroeder, the German baritone, will be heard in a song recital assisted by Hugo Heermann, violinist, Saturday afternoon, November 21, at Music Hall under the direction of F. Wight Neumann.

Mary Angell, the young pianist, and George Hamlin, the popular tenor, will give a concert Saturday afternoon, November 14, at Orchestra Hall under the management of F. Wight Neumann. This will be Miss Angell's first appearance in Chicago since her return from Europe.

Emil Sauer, the eminent piano virtuoso, has been engaged by F. Wight Neumann for a recital Saturday afternoon, November 28, at Music Hall.

The Heinze Musical Club held the first of a series of Sunday afternoon musicales

November 8 in the Auditorium building. A recital by Hazel Harrison, pianist, will inaugurate the series.

A program of unusual interest has been arranged for the concert in Orchestra Hall, Thursday evening, November 12. Hugo Heermann will play the Suite Op. 180, by Raff, which is dedicated to Mr. Heermann. The distinguished pianist, Hans von Schiller, will play the Beethoven G Major Concerto.

Genevieve Clark Wilson, the distinguished soprano, has returned to the church music field here and will be soloist at St. James M. E. Church.

Mason Slade, the organist of All Souls' Church, will spend the coming season in Paris with Alexandre Guilmant.

Myrtle Mitchell has returned to her studio in the Fine Arts building, after a Summer of rest and concertizing in the West. She is also a member of the faculty of the new South Side School of Music, at No. 30 East Forty-fourth place.

The distinguished young organist, Edwin Nelson, well known throughout the West as a concert pianist, as well, was married in this city last week to Miss Schuttler, daughter of Chief of Police Schuttler.

Arthur Hand, violinist; Walter Golz, pianist; Blanche Adler, soprano, and David Grosch, baritone, with Edith Bowyer Whiffen at the piano, all members of the Chicago Musical College faculty, gave an artistic program Saturday morning in the Music Hall. All the numbers were given in interesting and creditable fashion.

In the Auditorium Tuesday evening, December 15, pupils of the Chicago Musical College School of Opera, will present Gounod's grand opera, "Romeo and Juliet," under the direction of Herman Devries. There will be a chorus of 150 voices and an orchestra of sixty. Other operas are in preparation for future presentation.

The Walter Spry School gave an interesting recital at Covan Hall branch last week, the program being presented by a number of talented young people.

The annual prize of \$100 donated by the Chicago Madrigal Club by the W. W. Kimball Company for the best musical setting to a poem by Willard Emerson Keyes of Boston, "I Know the Way of the Wild Blush Rose," which won the sixth annual prize competition given by the Madrigal Club last Spring, was awarded last week to Charles H. Bochau, of Baltimore, Md. The judges in this contest were William Sherwood, Adolph Brune and D. A. Clippinger. C. E. N.

BACH AND CHOPIN RECITAL

Earle Douglass Laros Delights Large
Audience in Easton, Pa.

EASTON, PA., Nov. 9.—A recital was recently given here by Earl Douglass Laros, pianist, a former pupil of Rafael Joseffy. The program was devoted entirely to the compositions of Bach and Chopin, the numbers being so intelligently arranged that no lack of variety was felt. The difficulty of making a program of these two composers display variety without violating traditional renditions was successfully surmounted, the interest of the audience being maintained to the end. The Bach compositions were played with clarity and intelligence, while the Chopin numbers were given with a correct balance of musical reserve and emotion. The audience was large, despite the inclement weather, and accorded the player a cordial reception.

Can Win Wife by His Playing

The winning or losing of a wife is dependent upon the impression which C. Darbshire Jones makes as a 'cellist in this country. At least, Mr. Jones, who got in on the *Arabic* Sunday, said that Bertha Beanland had given him distinctly to understand when he said farewell to her in Liverpool that she would not change her name to Jones unless the American musical public fell in love with his playing. Mr. Jones said he thought that when he returned to England Miss Beanland, having herself made the conditions under which she would be willing to become Mrs. Jones would be in duty bound to change her name. Mr. Jones is to be one of the soloists at Hermann Klein's popular Sunday concert at the Deutsches Theater next Sunday.

A SIGN OF THE TIMES



Hy Mayer in the New York "Times" (Copyright)

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CHRISTINE MILLER SINGS IN ST. PAUL

Recital Attracts Large Audience—
Anne Shawe Faulkner
Lectures

ST. PAUL, MINN., Nov. 9.—Christine Miller, contralto, proved her drawing power in St. Paul in the audience of several hundred people who filled Park Congregational Church Thursday night to hear this charming singer in recital.

This was Miss Miller's second engagement in this city within a year. Her fine voice, reliable method and sincere art combined with irresistible personal qualities to make her last week's appearance a marked success. The dignity and good taste of the singer were remarked in her rendition of four Schumann songs—"Wanderlied," "Dein Angesicht," "Du bist wie eine Blume" and "Waldeggespräch."

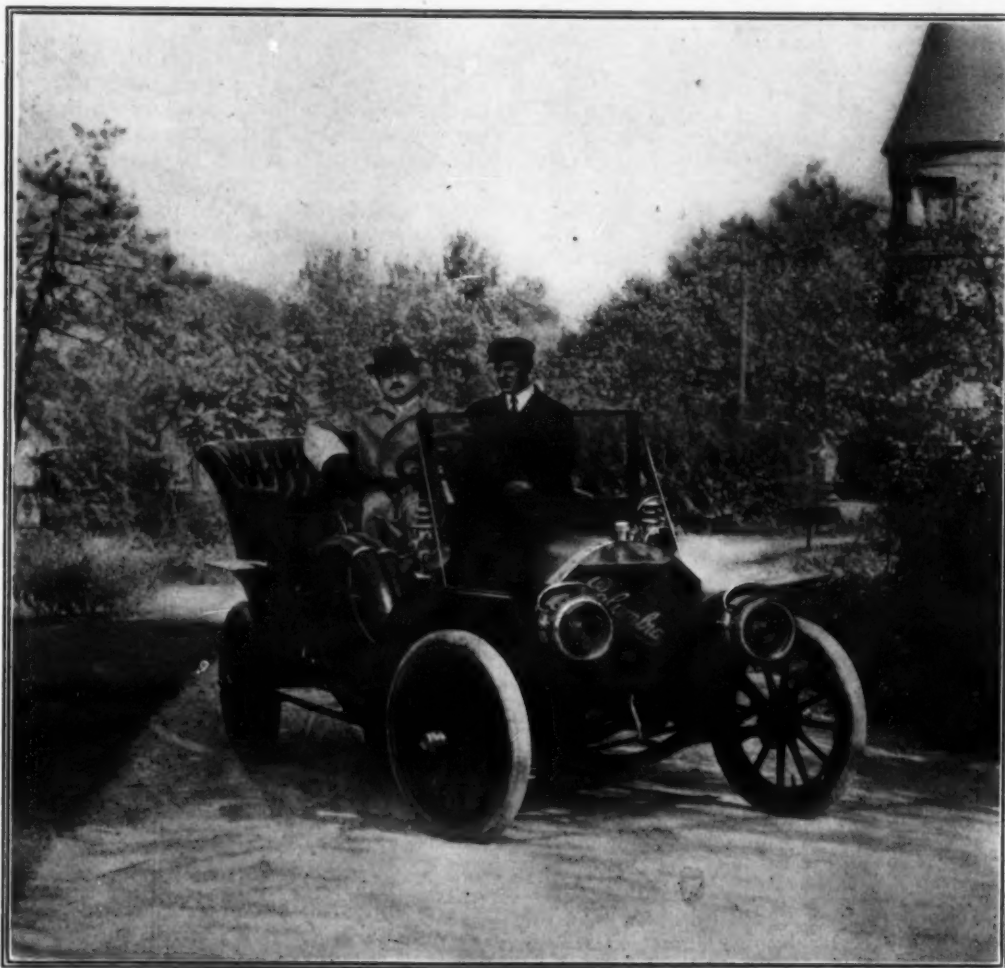
The eight Hungarian Gypsy songs which followed were sung in a broad and splendid style. A charming third group was composed of the French songs, "L'heure Rose," by Augusta Holmes, and "Le Mariage des Roses," by César Franck; "Verborgenheit" and "Heimweh," by Hugo Wolf; "Fromm," by Max Reger, and "Im Zitternden Mondlicht" and "Herbst," by Eugen Haile. The closing group exploited some delightful English songs, the singer's perfect enunciation and rare delicacy of interpretation.

A genuine dramatic tendency terminated in Sydney Homer's "How's My Boy?" Other numbers in the group were "Thro' the Meadows," and "The Bluebell," by MacDowell; "From the Hills of Dream," by Helen Hopekirk; Grieg's "The First Primrose," "Night and Dawn," by Frank Fairfield, and Eugen Hildach's "Spring."

Miss Miller's accompaniments were played with understanding and sympathy by Edith McMillan. The recital was given under the auspices of the Schubert Club.

Anne Shawe Faulkner gave the first of a series of illustrated lectures on "How to Listen to Music" in the Central High School Assembly Hall last Saturday evening. The subject of the lecture was "The Orchestra, Its Instruments and Their Uses." The lecture was illustrated by nine men from the St. Paul Symphony Orchestra, who played passages illustrating the tone and use of

TWO PROMINENT CINCINNATI MUSICIANS



HANS RICHARD AND BERNARD STURM

The accompanying snapshot shows two prominent figures in Cincinnati's musical life, Hans Richard, the Swiss pianist, acting as chauffeur, and Bernard Sturm, violinist. Messrs. Richard and Sturm, both of the Cincinnati Conservatory faculty, and Julius Sturm, cellist, compose the Sturm Trio, which will present in Conservatory Hall this Winter some excellent chamber music programs, including some compositions never before given in America.

their respective instruments—violin, 'cello, viola, double bass, flute, oboe, clarinet, English horn, bassoon, trumpet and French horn.

A large audience assembled in Elks' Hall Wednesday afternoon to hear the second of this season's Schubert Club fortnightly recitals. Mrs. George E. Gere sang with good effect these songs from Amy Woodforde Finden's "Indian Love Lyrics." Norma Williams, a violinist but recently re-

turned from abroad, made a creditable first appearance in Tartini's G Minor Sonata (Le Trille du Diable) and Hauser's Hungarian Rhapsody, Opus 43, with Lina O'Brien at the piano. Mrs. Lewis Avery North, a dramatic soprano well equipped by training and experience, appeared to splendid advantage in a group of nine German songs, "Ho, Ziegeuner," "Roeslein Drei" and "Brauner Bursche" from the "Ziegeuner Lieder," by Brahms, sung in fine style, were followed by Tchaikowsky's "Nur wer die Sehnsucht Kennt," by Augusta Holmes. The remaining numbers of the group were "Der Asea," by Rubinstein; "Gieb mir dein Herze," by Hermann; Schumann's "Der arme Peter" and Loewe's "Niemand hat's gesehn." Mrs. North but recently returned from Berlin where she was the pupil of Alexander Heineman, and with whom she concertized as his representative pupil. F. L. C. B.

Etta Hamilton-Martin, dramatic soprano, of New York, assisted by Emma Richardson-Küster, pianist, gave a program of American songs before the Friday Afternoon Club, of Brooklyn, on November 6. Her singing aroused much favorable comment. She also sang recently in a program at the Metropolitan Temple, New York.

RUSSIAN NOVELTY HEARD IN CHICAGO

Thomas Orchestra Plays New
Work by Liadoff—Emil
Sauer the Soloist

CHICAGO, Nov. 9.—The strange spell of the Northland overcast the program of the orchestral concert and left the audience impressed with the fact that music of Russian derivation has distinguishing characteristics that set it apart, far and away from the flights of other modern tone poets. First came a novelty from Anatole Liadoff, a tableau musical, based upon Muscovite folk-lore entitled "Baba Yaga," brilliantly melodious and reminiscent enough to recall favorite pearls of melody snatched from the shores of seven seas, yet having the racial Russian imprint in the woof of its brilliant fabric. The Autumn overture of Edvard Grieg was seasonably mellow in its melodies and simple in construction, while the final feature, Tchaikowsky's fifth symphony, had all of his marvelous energy in haunting melodies and dexterous detail in organized noise. Director Stock and the players under his bâton gave all its varying moods rich revelation.

This concert brought forward Emil Sauer, the distinguished Hamburg pianist, as the first soloist of the season, and he scored a palpable and immediate success. His first concerto, in E Minor, was the medium of his attention, a work neither massive nor important, yet written with a scholarly appreciation for the effective employment of the piano and interesting in orchestral values. C. E. N.

Richard Strauss Honors Schumann-Heink

Henry Wolfsohn received a cable dispatch this week stating that Mme. Schumann-Heink will sing the leading rôle in Dr. Richard Strauss's latest opera, "Elektra," when it is produced in Dresden in January next. Dr. Strauss called personally upon Mme. Schumann-Heink in Berlin a few days ago and offered her the rôle of Klytaemnestra.

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Bettina Boffa, a fifteen-year-old girl of Brooklyn, surprised her hearers at the Master School of Music, Brooklyn, last week by her admirable violin playing.

The Musical Art Club of Seattle gave its first "open day" concert on Thursday afternoon of last week. Herr Heinrich Bosse was the special guest of the club. An interesting program was given.

Master Hyman Rovinsky, pianist, will give a recital in Mendelssohn Hall, New York, on December 3. Rovinsky is but eleven years old, but will play a program requiring mature powers of interpretation.

S. C. Bennett, the voice specialist, whose studios are in Carnegie Hall, will soon begin a series of recitals designed to illustrate his method of voice building; he will be assisted by some of his advanced pupils.

Ella Herbert, daughter of Victor Herbert the composer and conductor, celebrated her nineteenth birthday recently. The event was made the occasion for a dinner party to which a few intimate friends were invited.

Some of the pupils of Gerard Tonning, of Seattle, gave a Wagner program at a studio recital last week, the following taking part: Misses Alfhild Petersen and Ringstad, Helen Ahrens, Viola Ceasar, Jessie Lundquist and Mrs. C. E. White.

Vilma Schaeffer, a young Milwaukee singer whose range of voice astonished all Milwaukee about a year ago, is now studying in New York. She is the pupil of Miss von Tetzel, of Wauwatosa, Wis., who is now in New York with her pupil.

Mabel McConnell, of New York, formerly of Buffalo, has an excellent choir position with William Hammond the well-known composer, as organist and director. Miss McConnell's pure tone quality is said to be admirably adapted to church singing.

A song recital was recently given in high school hall in Springfield, Mass., by Mme. Margarethe von Mitzlaff-Mielliez, assisted by Mary L. Regal, pianist, and Victor L. F. Rebmann, violinist. A large and varied program was thoroughly enjoyed by an appreciative audience.

An interesting musicale was given on the afternoon of Saturday, October 31, by pupils of Louise Gilbertson, of Clinton, Wis., at her home. The following pupils took part: Maynard Hamilton, Myrtle Prall, Ida and Gladys Peterson, Mamie Swanson and Golda Gilbertson.

Mme. Aramenti, of the Aramenti School of Vocal Music, Seattle, has recovered from her long illness and has resumed her work at the school. She expects a good season and a large number of new pupils, who come from all parts of the world to study at the school.

Master Ervin Rubenstein, a talented pupil of Prof. William Yuncck, gave a recital last week at Schwankowsky's hall, Detroit. He was assisted by Fred Hollister, baritone, Mr. Fitzgibbon, bass, and Mr. Mc-

Murdie, tenor. Prof. Yuncck played the accompaniments for Master Rubenstein.

Mrs. Karl Reidelsberger, of Tacoma, Wash., is to be the piano soloist at the coming concert of the Schubert Club. She will be assisted at this concert by Cordelia Gylls, of Victoria. Miss Gylls is lately from London, where she is well known, having sung at many of the drawing rooms.

The second organ recital of the Florence Harkness Memorial series was given at the Western Reserve College for Women on November 8 by Charles E. Clemens, of Cleveland, O. There are five recitals in the series. The program contained numbers by Handel, Capocci, Hollins, Liszt and Polleri.

Dr. A. S. Vogt, conductor of the Toronto Mendelssohn Choir, announces that negotiations are now in progress with the Theodore Thomas Orchestra, under Frederick Stock, for a visit to Chicago next March by the Mendelssohn Choir, on which occasion it will co-operate with the Thomas Orchestra.

The glee club has been reorganized at Tulane University, New Orleans, this year, and promises to be the best that the university has ever had. The club is under the management of Robert Gottschalk, and will consist of four or five quartets. Victor Despomier has been selected as musical director of the club.

Lhévinne's next piano recital in Carnegie Hall, New York, on Saturday afternoon, the 21st inst., will be the last which Mr. Lhévinne will give in the metropolis for the season, because of the extent of his bookings. Beginning with this coming week Lhévinne will play on an average of five concerts a week, until early April.

Before an audience of several hundred listeners, Mrs. Fletcher-Copp, inventor of the Fletcher Music Method, gave a talk at the Twentieth Century Club, Buffalo, recently. The lecture had on the stage the apparatus used in her method, and with its aid she gave an excellent idea of the aims, means and results of her system.

The choir of old St. John's Church, Washington, D. C., was engaged by the State Department to render selections at the memorial service for the late German Ambassador, Baron von Sternberg, in Concordia German Evangelical Lutheran Church. The service was accompanied by Henry H. Freeman, organist of St. John's Church.

The Police Band of the City of Mexico gave a concert in Wallack's Theater last Sunday evening for the New York police force. The concert was a complimentary one, but, owing to the size of the theater the tickets were given out by lot, only one policeman in each precinct receiving two tickets. The boxes were occupied by the Mayor and other city officials.

Arthur Hartmann, the distinguished violinist, will be heard in the following cities during the month of November: Chicago, Dubuque, Michigan City, Oak Park, Oberlin, O., and New York City, with the Phil-

harmonic Orchestra; Omaha, Neb.; Denver, Col.; Salt Lake City, Los Angeles, River City, Santa Barbara, San Bernardino, Santiago, San Francisco, Oakland and Sacramento.

John J. McClellan, organist, gave a recital on October 29 in the Tabernacle, Salt Lake City, Utah, before an audience of 1,200 people. The program was explained by Assistant Organist E. R. Kimball before each number was played. The audience was largely made up of university students and music lovers who turn out in great force whenever Mr. McClellan plays.

The Tuesday Musical series of morning concerts in Detroit will begin Tuesday, November 30. There will be six concerts, four of which will be given in the Century Building, one at the residence of Mrs. F. K. Stearns, and the other at the residence of Mrs. Newbury. The morning concerts are in charge of Mrs. May Liggett Abel, Mrs. DeWitt H. Taylor and Kathleen Trowbridge.

The Germania Männerchor, of Fond du Lac, Wis., formerly one of the leading musical societies of the State, has been reorganized. It is the intention of the members to place the organization on its former high plane. Ernest Jeske, who was director of the society until nine years ago, has been reappointed, and announces that he will arrange for a concert which will be held during the coming Winter.

The choir of the Church of St. Mary the Virgin, of New York, consisting of a solo quartet, a chorus of twenty-eight, an orchestra of sixteen, and a chancel choir of twenty-four men and boys, will give special musical services on the occasion of the choir anniversary on November 22. The organist and musical director is Walter S. Fleming, the conductor, W. A. Raboch, and the assistant organist, Philip James, Jr.

The Washington Choral Society has engaged Arnold Dolmetsch, the celebrated player of old instruments, to perform the harpsichord part in the performance of Handel's oratorio "Judas Maccabæus," which takes place next month. The orchestral accompaniment is to be given as nearly as possible as it was written by Handel, at the time when the composition of the orchestra was very different from what it is now.

No sooner is a Fannie Bloomfield-Ziesler recital announced for New York than her numerous admirers commence to send in their requests for special numbers to be included in her program. For her recital here on December 12, the only one which she will give in New York this season, Mrs. Ziesler has prepared a program which should satisfy all of her admirers. For her annual recital in Chicago, which does not take place until the end of the month, every seat is now sold.

The Sigma Gamma Club, of Detroit, gave a concert last Saturday evening at Duffield Hall, under the direction of Mrs. S. Olin Johnson. The assisting artists were the members of the Chaminade Quartet, Mrs. Frederick Brown, soprano; Mabel Warren, soprano; Mrs. Charles Parker, contralto; Miss J. M. Stoddard, contralto, and Miss Ingersoll, piano; Mrs. H. Y. McMullen, violin; Harry Jacobson, clarinet; Miss Fullwell, reader; Mrs. Helen Burr Brand, harp, and David D. Duggan, tenor.

A complimentary musical to Mme. Alice Cereseto, violinist, was given in the parlors of the Delaware Avenue M. E. Church, Buffalo, recently, under the direction of Joseph Mischka. Besides the violinist herself, contributors to the program were the quartet of the church, Mrs. Wilfred B. Davison, Mrs. F. Leslie Frank, E. D. Bollinger

and Gilbert H. Penn, and the Aeolian Quartet, comprising Marie Tolsma, Rowena Delabarre, Mrs. Frank and Marie Vanderwater, under Mr. Penn's direction.

The United Singers of Philadelphia met last week at Harmonic Hall and selected Terrace Garden as headquarters for the Sängerfest of the Norddeutscher Sängerbund, which is to be held in New York next year. A Welt-Sängerbund (World's Singers' Association) was advocated by the members of the Vienna Choral Society during its tour through the United States, and it is thought that much good could be accomplished for the culture of song by bringing the large organizations of singers into touch with each other.

The choir of St. Thomas's Church, Detroit, presented the drama, "Willowdale," under the direction of Mrs. Horton, in the parish house, on Thursday of last week. The cast was as follows: Joel Basset, Frank Wilkenson, Tom Skerrett, Robert Montana, Joseph Godfrey, Edward Russell, Clarence Dunsmore, Montague Heather, Rev. Mr. Prosser, James Fullwood, Lem Hackett, John Andrews, Simon Pinner, Charles Barrett, Millie Basset, Juliet Smith, Mrs. Bassett, Bertha Andrews, Rosetta Gates, Estella Wilhelm, Mrs. Hazey, Ann Marmion, Oleander, Lucy Alker.

The massing of the vested choirs of six Episcopal churches of Toledo, in one service in Trinity Church, Toledo, last week, formed a most impressive spectacle, and was a fitting opening of the Fall meeting of the Toledo convocation, holding a two day's session there. The choirs participating were those of Trinity, St. John's, Grace, St. Mark's, St. Andrew's and St. Paul's, comprising nearly 250 men, women and boys. As a prelude to the service of the evening Florence Marian Snider, a pupil of Herbert Foster Sprague, rendered compositions by Bach, Lemare, West and Rheinberger.

A new choral society has been founded by the Philadelphia Conservatory of Music, No. 822 North Broad street, Philadelphia, under the direction of Paul Krummeich, the purpose being to study the large choral works of the great composers. Regular rehearsals take place every Monday evening at the conservatory at 8 o'clock. The work selected for the first performance are Dvorak's "Spectre Bride." The chorus consists principally of students of the Conservatory, but others are admitted, a good voice being the chief requisite. The first performance will probably take place after the New Year or in the early Spring.

A class of ten is now forming in Washington, D. C., for the presentation of light and grand opera rôles, under the direction of Mr. and Mrs. E. C. Heintz, formerly of New Orleans, La., who have opened a temporary studio at their residence, No. 916 Massachusetts avenue, Northwest. Mrs. Heintz is a member of a distinguished Louisiana family. Before her marriage she was Clotilde Hardy de Boisblanc, and is a grand niece of Gen. G. T. Beauregard and of John Slidell, ambassador of the Confederate States. Mr. Heintz is a tenor, and will be heard frequently in musicales this Winter.

The list of events for the members of the Rubinstein Club of New York, of which Mrs. Harry Wallerstein is the president, has been announced. On the second Saturday afternoon of each month a musicale will be given. The three concerts of the season are scheduled for Thursdays, December 17, February 18 and April 15, at the Waldorf-Astoria. The chorus of the Rubinstein is one of the largest in the city. It is composed entirely of women, and the director is William R. Chapman. The annual White Breakfast, with music, will take place on Saturday, May 1. The decorations for this event are always most elaborate.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Bachner, Louis—Boston, Nov. 23.
Baldwin, Samuel A.—College of New York, Nov. 15.
Barrère, George—New York, Plaza Hotel, Nov. 14; Boston, Nov. 17.
Becker, Dora—Meriden, Conn., Nov. 18; Montreal, Nov. 24.
Beddoe, Daniel—Waterbury, Conn., Nov. 24; Minneapolis, Nov. 27.
Benedict, Pearl—Pittsburg, Nov. 19.
Bloomfield-Zeissler, Fannie—Milwaukee Nov. 19; Buffalo, Nov. 26.
Calvé, Emma—Boston, Nov. 17; Columbus, O., Dec. 2.
Castle, Edith—Newburyport, Nov. 14; St. Johnsbury, Vt., Nov. 17.
Chaminade, Cecile—Milwaukee, Nov. 16.
Cheatham, Kitty—Fredonia, O., Nov. 19; Columbus, O., Nov. 21; Akron, O., Nov. 24.
Clark-Kahler, Grace—Northampton, Mass., Nov. 18; Troy, Nov. 19; Schenectady, Nov. 20; Wells College, Nov. 21.
Clemens, Clara—Newark, N. J., Nov. 16; Allentown, Pa., Nov. 17; Binghamton, N. Y., Nov. 18.
Consolo, Ernesto—Buffalo, Nov. 30.
Cumming, Shanna—Seattle, Wash., Dec. 1; Hoodriver, Ore., Dec. 3; Forest City, Wash., Dec. 5.
Cunningham, Claude—Carnegie Hall, New York, Dec. 2.
Damrosch, Walter—Philadelphia, Nov. 25; Cincinnati, Nov. 27.
Dufault, Paul—Montreal, Nov. 19; Quebec, Nov. 20.
Elwyn, Myrtle—Chicago, Nov. 15.
Estlin, Marie—Jersey City, N. J., Nov. 17; Tioga, Pa., Nov. 19; Wilmington, Del., Nov. 25; Lancaster, Pa., Nov. 27.
Evans, Edwin—Philadelphia, Nov. 14.
Fanning, Cecil—New York, Nov. 14; Hartford, Conn., Nov. 17; Boston, Nov. 19.
Farrar, Geraldine—Pittsburg, Nov. 27 and 28.
Gabrilowitch, Ossip—Brooklyn, Dec. 4.
Hall, Glenn—Ypsilanti, Mich., Nov. 16 and 17; New German Theater, New York, Nov. 22; Buffalo, N. Y., Dec. 3.
Hartmann, Arthur—New York, Nov. 15; Omaha, Neb., Nov. 17; Denver, Nov. 19; Salt Lake City, Nov. 21; Southern California, Nov. 23 to 28; Central California, Nov. 30 to Dec. 5.

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Homer, Louise—Cleveland, Nov. 16.
Hudson, Caroline—Brooklyn, Nov. 20; in Pennsylvania and Ohio, Nov. 30 to Dec. 5.
James, Cecil—Cedar Falls, Nov. 14; Jacksonville, Fla., Nov. 16; Indianapolis, Nov. 17; Frankfort, Ind., Nov. 18; Charleston, S. C., Nov. 20.
Jomelli, Jeanne—Denver, Nov. 19.
Keyes, Margaret—Buffalo, Nov. 23.
Klein, Karl—Columbus, O., Dec. 2.
Kotlarsky, Sam—Buffalo, Nov. 23.
Kriens, Christian—Carnegie Hall, New York, Nov. 20.
Langendorff, Frieda—New York, Nov. 15.
Lerner, Tina—Newark, N. J., Nov. 20; New London, Conn., Nov. 24; Norwich, Conn., Nov. 26; St. Paul, Dec. 1.
Lhévinne, Josef—Carnegie Hall, New York, Nov. 21; Oberlin, O., Nov. 24; Akron, O., Nov. 25; Cincinnati, Nov. 26; New Orleans, Nov. 28; Kansas City, Nov. 30; St. Joseph, Mo., Dec. 1; Denver, Col., Dec. 3.
Mannes, Mr. and Mrs. David—Boston, Dec. 4.
Maxson, Frederic—Philadelphia, Nov. 14.
Metcalfe, Susan—Mendelssohn Hall, New York, Nov. 20; Baltimore, Nov. 27.
Meyer, Otto—Rochester, N. Y., Nov. 18; Ithaca, N. Y., Nov. 24.
Meyn, Heinrich—Liederkrantz, New York, Nov. 21.
Mulford, Florence—Aeolian Hall, New York, Nov. 15; Syracuse, Nov. 16; Canton, O., Nov. 20; Milwaukee, Nov. 23; Toledo, O., Nov. 25; Guelph, Ont., Nov. 26.
Ormsby, Frank—Selinsgrove, Pa., Nov. 19; Milwaukee, Nov. 23.
Ormsby, Louise—Portsmouth, N. H., Nov. 23; Pittsburg, Nov. 25.
Petschnikoff, Alexander—New York Liederkrantz, Nov. 21; Baltimore, Dec. 4.
Powell, Maud—Tacoma, Wash., Nov. 21.
Rappold, Marie—Brooklyn, Nov. 16; Chicago, Nov. 19 and 20.
Rider-Kelsey, Corinne—New York, Carnegie Hall, Nov. 27.
Rogers, Francis—Montclair, N. J., Nov. 20; New York, Nov. 24; Poughkeepsie, Nov. 27.
Sauer, Emil—Columbus, O., Nov. 17; Detroit, Nov. 30.
Schroeder, Alwin—New York, Carnegie Hall, Nov. 29.
Schulz, Leo—Troy, N. Y., Nov. 25.
Schwahn, Bertram—Delmonico's, New York, Nov. 15.
Spalding, Albert—New York, Nov. 15 and 29; Ogontz, Pa., Nov. 11.
Thompson, Edith—Lexington, Mass., Nov. 17; Brooklyn, Nov. 19; New York, Nov. 22.
Wells, John Barnes—Houston, Tex., Nov. 16; Colorado Springs, Col., Nov. 21; Greeley, Col., Nov. 23; Boulder, Col., Nov. 24; Denver, Nov. 25.
Werrenrath, Reinald—New York, Nov. 17; Northampton, Mass., Nov. 18; Troy, N. Y., Nov. 19; Schenectady, N. Y., Nov. 20; Ithaca, N. Y., Nov. 21; Brooklyn, Nov. 28.
Whiting, Arthur—Brooklyn, N. Y., Dec. 3.
Winkler, Leopold—Newark, Nov. 20; Troy, N. Y., Nov. 25; Philadelphia, Dec. 2.
Wüllner, Ludwig—Mendelssohn Hall, New York, Nov. 14; Boston, Nov. 16 and 18.
Young, John—Northampton, Mass., Nov. 18; Troy, N. Y., Nov. 19; Schenectady, N. Y., Nov. 20; Cornell University, Nov. 22; Lynn, Mass., Dec. 2.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Concord, Mass., Nov. 18; Utica, N. Y., Nov. 20; Brooklyn, N. Y., Nov. 21; New Brighton, Nov. 23; Jamaica, L. I., Nov. 24; Flushing, L. I., Nov. 25; Garden City, L. I., Nov. 27; Providence, R. I., Nov. 30.
Arion Society—Brooklyn, Nov. 16.
Boston Symphony Orchestra—Boston, Nov. 14; Cambridge, Nov. 19; Boston, Nov. 20 and 21; Providence, Nov. 24; Boston, Nov. 27 and 28; Philadelphia, Nov. 30; Washington, D. C., Dec. 1; Baltimore, Dec. 2; New York, Dec. 3; Brooklyn, Dec. 4; New York (matinée), Dec. 5.
Buffalo Orchestral Society—Buffalo, Nov. 18.
German Liederkrantz—New York, Nov. 21.
Hess-Schroeder Quartet—Boston, Chickering Hall, Nov. 17.
Hoffman String Quartet—Boston, Nov. 16.
Klein's Sunday "Pops"—Deutsches Theater, New York, Nov. 15, 22 and 29, Dec. 5.
Kneisel Quartet—Mendelssohn Hall, New York, Nov. 17; Brooklyn, Nov. 19; Baltimore, Nov. 20; Buffalo, Nov. 30.
Longy Club—Boston, Nov. 23.
Margulies Trio—Mendelssohn Hall, New York, Dec. 1.
Maud Powell Trio—Aurora, N. Y., Nov. 7; Ypsilanti, Mich., Nov. 9; Butte, Mont., Nov. 13; Missoula, Mont., Nov. 14; Vancouver, B. C., Nov. 18; Seattle, Wash., Nov. 20; Forest Grove, Ore., Nov. 24; Portland, Ore., Nov. 25; Hoodriver, Ore., Nov. 27.
Mead (Olive) Quartet—Duluth, Mich., Nov. 16; Peoria, Ill., Nov. 18; St. Louis, Nov. 19; Terre Haute, Nov. 23; Urbana, Nov. 24.
Milwaukee Liederkrantz—Milwaukee, Nov. 19.
New Haven Symphony Orchestra—New Haven, Dec. 1.
New York Arion Society—New York, Nov. 15.
New York Oratorio Society—Carnegie Hall, New York, Dec. 2.
Pittsburg Orchestra—Pittsburg, Nov. 15.
Philadelphia Symphony Orchestra—Philadelphia, Nov. 14, 20, 21, 27 and 28.
Philharmonic Society—Carnegie Hall, New York, Nov. 14, 27 and 28.
Symphony Society of New York—Carnegie Hall, New York, Nov. 15, 22 and 24.
St. Paul Symphony Orchestra—St. Paul, Minn., Dec. 1.

Theodore Thomas Orchestra—Chicago, Nov. 20, 21, 27 and 28.
Volpe Symphony Orchestra—Carnegie Hall, New York, Nov. 19.
Young People's Symphony Concerts—Carnegie Hall, New York (matinée), Nov. 28.

NEW DIRECTOR MAKES FRIENDS IN ST. PAUL

Walter Rothwell's Début as Director Takes Place This Week—Lecture Course Plans

ST. PAUL, MINN., Nov. 9.—Walter Rothwell, who refused a contract to direct opera in Frankfort in order that he might accept the directorship of the St. Paul Symphony Orchestra, will direct his first concert here to-morrow. St. Paul musicians have recognized in Mr. Rothwell a potent personality and his début as a local conductor is



WALTER ROTHWELL

From a Sketch in the St. Paul "Dispatch"

eagerly awaited by the public. The soloist for the first concert will be Olive Fremstad. Anne Shaw Faulkner and Mrs. Warren S. Briggs will give a course of lectures preparatory to, and explanatory of, the programs of the symphony orchestra. They will precede the concerts and will be given under the auspices of the St. Paul Institute and Schubert Club. The first of the afternoon musicals of the latter club was given on November 3; those who performed were Mrs. George E. Gere, Norma Williams, Mrs. Lewis Avery North; the accompanists were Lima O'Brien and Elvina Chenevert.



Mme. Alexander Guilment

Announcement has just been received from Paris of the death of Mme. Alexander Guilment, wife of the distinguished organist. Mme. Guilment had been an invalid for a number of years, and her death in Meudon, France, October 23, was not unexpected. For many years Mme. Guilment has been active in musical circles in Paris.

Mme. Giovanni Sbriglia

The death occurred recently in Paris of Mme. Sbriglia, wife of the celebrated teach-

er of singing, Giovanni Sbriglia. For many years she had been a devoted helpmate to her husband in his work, relieving him of every other care and responsibility in order that he might devote himself entirely to his teaching. Her tact and nobility of character will long be remembered by M. Sbriglia's many pupils in America and Europe.

Ernst Weber

Ernst Weber, seventy-five years old and a well-known Boston musician, died on November 11, in that city. He came to this country from Germany in 1854, and played in Dodworth's Band in New York; he also played under Theodore Thomas in this city. He later moved to Boston, where he became clarinet soloist with the Germania Band.

At the World's Peace Jubilee in Boston, in 1868, he played a clarinet obligato for the famous singer Parepa Rosa. Later he was associated with the Mapleson Opera Company, Gilmore's Band, Innes's Band and the Twenty-second Regiment Band of New York, always as clarinet soloist. His clarinet playing was especially praised by Hans Von Bülow, the great pianist and conductor.

Auguste Vianesi

The death of Auguste Vianesi, which occurred in New York last Wednesday, attracted little attention outside the circle of his immediate friends, although for many years Mr. Vianesi was a prominent figure in the world of music. He was best known to New Yorkers as conductor at the Metropolitan Opera House in the first season of the régime of Abbey, Schoeffel & Grau, in 1883, and then, after the German opera was given up, in the seasons of 1892 and 1893, when the de Reszkes and Mme. Eames first sang here.

Not many people will remember that at that time Prof. Vianesi's assistant was Cleofonte Campanini, who had only one or two opportunities to conduct, but who has had an abundance of them here in the last two years.

Vianesi's brilliant period was when he was conductor at the Grand Opéra in Paris. Still earlier he conducted at the Drury Lane Theater in London, and then in a number of Continental cities. He was born in 1837 in Leghorn, and received his musical training in Italy, where he made the acquaintance of Rossini, who gave him his start in Paris in 1859.

Edmond D. Beale

PHILADELPHIA, Nov. 9.—Edmond D. Beale, a musician, and the organizer of the Municipal Band of Philadelphia, died last Wednesday at his home, No. 112 East Price street, Germantown. Death was caused by complications following a cold contracted at Belmont Mansion the last day of Founders' Week, while leading his band at the Knights Templar celebration. The funeral was held Saturday afternoon at his residence.

Edmond D. Beale was born in this city and received his education in the public schools, and at the University of Pennsylvania. At the age of seven he began the study of music. In subsequent years he was under the tuition of the best instructors of the day, including instrumentalists, harmonists, and composers.

While still attending primary school, young Beale made his first appearance as pianist and violinist. When twelve years old he was appointed leader of the Mendelssohn Orchestra, of Germantown, an organization of considerable accomplishment. In later years he directed the orchestra at the Bethany Presbyterian Sunday School.

He was musical director and inspector of the Students' Orchestra of the University of Pennsylvania, for seven years. When the now famous Mask and Wig Club was organized in 1889 he was made musical director, and in that capacity has many times since helped make the yearly productions given by the club a success. He also served as bandmaster of the Third Naval Battalion, N. G. P.

After directing the Municipal Band for eight seasons, Mr. Beale relinquished the position, gathering together another band of musicians under his own name. Upon several occasions he led the orchestras which played for the Charity Balls and Assemblies at the Academy of Music. He is survived by a widow. S. E. E.

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